RCA
SOUND SYSTEM

Kinematograph WEEKLY

LARGEST NET SALE: OVER 6,200 COPIES WEEKLY
Certified by the Audit Bureau of Circulation

No. 2,284 Thursday, April 5, 1951. Vol. 409.

PATHE EQUIPMENT LTD.
IT'S OUR BUSINESS
TO BETTER
YOUR BUSINESS

1951 BUDGET ECONOMIES WILL COST TRADE AND PUBLIC MORE

Little Relief Can be Expected

BUDGET GLOOM FOR ALL INDUSTRIES

THE Government's annual economic survey, published on Tuesday evening, indicates that little taxation relief can be expected by any industry. But, says a KINE. correspondent, the survey makes these points, which may have a more particular effect on film affairs:—

Dollar expenditure must continue to be confined to essentials, and the dollar export drive must be maintained at full pressure.

In the radio industry, Service demands for radio and radar equipment will limit the production of civilian television and radio sets.

Shortages of sulphur and other key materials have already begun to impede production. Domestic action may mitigate the worst effects of shortages, but satisfactory remedies can in many cases only be found internationally.

TV CHIEF FROM U.S SEEKS BRITISH FILMS

ACQUISITION of American TV rights of British feature films and the opening of negotiations for the production of series of 30-minute films are among the objects of a visit to this country by Mortimer W. Loewi, director of the 56-million dollar Du Mont Television Network of New York.

Commander Loewi is meeting J. Arthur Rank on Friday. During his 20-days stay he plans to make a survey of British film studios and meet British producers.

Commander Loewi is also seeking an interchange of programme material and affiliations with the BBC.

"Kine." Studio Review

TV AND FEATURE COSTS DISSECTED

Articles on "Filming for Television" at the BBC's Shepherd's Bush Studios: and on the percentage costs of each item that goes to the making of a feature film, are contained in the quarterly issue of "Studio Review" today.

COI Sponsorship Estimate Down £130,000

BUT BFI WILL GET MORE

SPECIALISED film producers will have one of their main sources of income slashed next year as the Central Office of Information goes into a period of strict economy in its films organisation.

The Civil Estimates, published this week, show that the COI intends to cut its production budget, allocated to outside contracts, from £156,500 last year to no more than £26,500.

The COI's own unit, the Crown Film Unit, will spend £66,440 on production compared with £75,000 last year.

But display expenditure, under the Films Division, goes up to £51,500 compared with £28,000 last year. Prints will cost less, £154,000 compared with £212,000. Equipment will cost £15,000 compared with £26,000 a year ago.

Still photography for display work cost £54,000 last year, but the 1951-2 estimate is at £25,000.

The total film expenditure will be £313,840 compared with £497,500 last year.

The Crown Film Unit staff is cut from 140 to 133 and salaries will cost £90,000 compared with £100,000 a year ago. The unit has dismissed its art director and stills photographer and has no budget for these posts to be filled. Two directors have been taken on, making a total of 12, estimated salaries to be a total of £11,597.

A new post has been created within the COI of films advisory officer at £1,350.

£44,620 for BFI

The British Film Institute is to get more money next year from the Treasury.

The estimates, published this week, show that the grant in aid will be £44,620 compared with £41,500 last year. In addition, the Institute will have £22,000 from the Cinematograph Fund, set up under the 1932 Sunday Entertainments Act.

The Treasury grant includes administrative expenses of £8,370 towards the BFI part in Festival of Britain arrangements. And a specific sub-section of the grant allocates £8,100 for grants to be made by the BFI to other bodies.

Paramount Profits

Paramount net profits for 1950 first year after separation from theatre interests were 6,565,041 dollars.

BofT Films Branch Personnel Up

THE Board of Trade films branch is going to cost the taxpayer more this year than last, although the overall Board estimates, published this week, show a decrease of about £1,100,000.

The 1951-52 estimates for the films branch total £18,541 compared with £10,300 last year. The main change, says a correspondent, is in the system of accounting, which now puts the whole of an Under Secretary's salary on the films branch which was previously on the German Division.

But the branch estimate shows that two higher executive officers are being taken on the staff, together with a temporary woman assistant. And £5,700 is to be spent on clerical staff (14) compared with £2,134 (8) last year.

The part-time chairman of the Films Council will continue to get £600 a year.

Collapse of JIC Threatened

THE collapse of the JIC is threatened by the latest action by NATKE.

Tom O'Brien, union general secretary, has been told by his executive to approach the JIC in order to discuss wage matters affecting the union at once "without interfering with the normal negotiations" through the council.

The decision was made at the executive meeting last week-end and follows an exclusive KINE. report of NATKE discontent at the slow progress being made by the JIC.

NATKE policy now is that wage rates should be increased by immediate negotiations which, says a KINE. correspondent, is unlikely to be acceptable to either ACT or the ETU.

NFFC GETS BACK HALF A MILLION

Report on Monday

JAMES LAWRIE, managing director of the National Film Finance Corporation, will make his annual report and statement of accounts on Monday next, April 9, twenty four hours before the Budget. Final copy for the printers was in hand within a few hours of the end of the NFFC financial year on March 31.

Meanwhile, the Exchequer returns for the year ended March 24, 1951, show that during the year £1,100,000 was issued under the two Acts, which together authorise loans totalling £6,000,000. For the year ended March 25, 1950, the Exchequer had issued £4,130,000. The returns show that at the end of the financial year, £393,034 had been paid back compared with £6,000 for 1950.

A KINE correspondent, however, says that these figures do not reflect the true state of NFFC affairs, but are accountancy dealings between the Treasury and the Board of Trade, which, in turn, pays out money to the Corporation and pays interest on the loan back to the Treasury.

The Corporation's report is expected to show only a small amount of repayments from the major loans. Last year, of the £3,743,325 which had been advanced, £48,335 had been repaid. The Corporation put aside at that time a

Continued on page 7

SIR HENRY QUITS FESTIVAL

R. STOKES, Minister of Works, in a statement on Festival Gardens, Ltd., in the House of Commons on Tuesday afternoon, announced that Sir Henry French, the chairman, had resigned.

Mr. Stokes commented: "I think the House will agree with me that when something seems to be wrong with the control of expenditure of public money it is right that changes in the top direction should be made." (Opposition cheers.)

Mr. Stokes said that Sir Henry shared his view on a matter of principle.

Mr. Stokes said that the Board of Festival Gardens, Ltd., had

Continued on page 7

KINEMATOGRAPH WEEKLY

Established: May 16, 1907

93, Long Acre, London, W.C.2.

Advertising Dept: 96, Long Acre, W.C.2.
Circulation Dept: 6, Catherine Street, W.C.2.
Telephones: Temple Bar **2468**
Telegrams: Kine, Southernwood, Rand, London
Editor: **A. L. Carter**
Associate Editor: **Alex J. Martin**

"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

BFPA Replies to the CEA

THE BFPA has replied to the exhibitor criticism of its recommendation that the Board of Trade be empowered, instead of the courts, to suspend or revoke the licence of an exhibitor convicted of a quota offence.

In its lengthy statement to the Board of Trade the producers seek to justify their intentions with two premises. First, that because taxi-drivers and members of professions are liable to have their authority to trade withheld, then exhibitors should be treated similarly. And, secondly, that exhibitors should each be under an obligation to book specific British films which are doing good business elsewhere.

It appears that the producers have confused the real points at issue. Taxi-drivers and professional men can have their authority to trade taken from them—but not by means of an Act whose essence is to create an effective protection for British manufacturers against foreign product. If the BFPA wants to draw comparisons it should compare the position of these people with that of exhibitors who may have their licences revoked by the local licensing authorities, for reasons far more akin to taxi-driver licences or the medical register than any of the obligations made under the Films Act.

The producer attitude is a return to the contention that magistrates treat quota offenders too lightly. But where a conviction is proved the magistrate surely is the competent authority to assess the penalty. Where a person is convicted not less than twice, the court is empowered to revoke the licence. Whether it does so or not depends upon the circumstances. Criticism is misplaced unless these are known.

It is not logical that the Board, which prosecutes defaulters, should have the final say in revokation of licences. A court is the only authority to decide this serious matter impartially.

As for the producers' second premise. Are we really expected to believe that many exhibitors refuse to book money-making British films? If so, they will soon go out of business; and a good job too.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

ONE thing will seem odd about Budget week so far as film affairs are concerned—there will be no organised lobbying of Members of Parliament. Walter Fuller, CEA general secretary, cannot understand how the rumour originated this week that the CEA was sending a group of exhibitors to lobby MPs on Tuesday evening.

Walter assures me that nothing of the kind is taking place, certainly not with the blessing of the Association. After all, the CEA is at present completing talks for extending the Eady scheme—so why kick up bally-hoo with Members at this stage?

Developments in the talks have been fully reported by the KINE. during recent weeks, and there is no more to add. The CEA tax committee saw Sir Wilfrid again last week. Now we must patiently wait for the Chancellor to indicate, either in his Budget speech or later, during the Finance Bill committee stage, just how far the Eady scheme can be extended. Meanwhile, you can take it that, having agreed the main principles of tax relief as set out by Sir Wilfrid, the exhibitors will be in constant touch with him as they were last year.

BUT the real point to keep in mind is how will the renters react? Naturally they are being consulted as and when the scheme takes its final shape. None of them, particularly the Americans, likes the Eady scheme, but, as we reported several weeks ago, it is not expected that either the MPAA or the KRS will object to an extension. They will continue to waive their claims to a share of the production levy money.

Yet it is only fair to point out that the Americans are concerned at the prospect of further seat price increases. If the result is an overall fall in kinema attendances, not a drop in gross takings, then they stand to lose even more on their percentages of the remaining net . . . or should I say "net net"?

If doubling the Eady scheme is finally approved by exhibitors, producers and Parliament, the people to whom the industry will have to be doubly grateful are the American renters, who stand to lose both ways.

HARD times are ahead for some of the smaller documentary film units. The decision of the Central Office of Information to slash the amount of money spent on outside film contracts will mean the loss of bread and butter to many more technicians, I fear.

The decision was not altogether unexpected. The Select Committee on Estimates had discussed the matter in the House to some length and decided that the Government should make less use of films.

But we must remember that the COI was spending £274,000 on outside film contracts in 1949-50. Now within two years the axe has fallen to leave only a few under-the-table crumbs.

One of two people commented to me this week that COI contracts bring more trouble and worry than they are worth. Maybe. But if there are no other sponsors, even the difficult customer is better than no customer at all.

NEWS of the smashing success at its gala première in New York of "Tales of Hoffmann" came to Sir Alexander Korda in the early hours of Tuesday morning. Immediately after the performance, which incidentally netted 40,000 dollars for the American Red Cross, Robert Dowling put in a call to London. His enthusiasm over the reception of the Powell-Pressburger film was boundless, Sir Alex told me.

Dowling is chief of the City Investment Corporation, which owns dozens of theatres, including the Bijou, New York, where it started a run on Wednesday, and which is already sold out for six weeks ahead. Sir Alex added: "We anticipate we are in for a long run."

Michael Powell and Emeric Pressburger were present. Powell flew back the following day, and the latter is remaining for some time. "Tales of Hoffmann" will be handled in America by the Dowling interests, who are partners with Sir Alex in the new British Lion-London Film distribution set-up in the States.

IT is unlikely, so I am informed by Walter Fuller, that there will be an immediate official reply to the memorandum of the British Film Producers' Association answering CEA criticisms of the producer's point of view concerning the revocation of licences.

BFPA has asked that its document be placed formally before the CEA general council next week. A statement may be subsequently issued.

THE Lippert product, of which Exclusive has UK distribution rights, represents a pretty important line-up, I am told by Jimmy Carreras, who has been having talks this week with William M. Pizor.

Pizor, who flew in over the week, is executive vice-president in charge of domestic distribution for Lippert. He is discussing with Exclusive the 1951-52 schedule and also making arrangements for the joint production in Britain of "Murder in Safety," two stars of which will be supplied by Lippert. Robert L. Lippert himself is expected to visit this country early in the summer.

THE plans of those American producers who hoped to cash in on television have received a set-back by the decision of the American Federal Communications Commission that unless they supply talent and films to television interests they are unlikely to be granted private channels for big-screen transmissions.

Explaining the ultimatum, the Commission says it is in accordance with "its obligation to encourage the most effective use of television in the public interest." Film leaders regard this as a direct subsidy of TV, which is finding it increasingly difficult to obtain stars and scripts.

In essence the American position bears a striking resemblance to the proposals of the Beveridge report, which recommended that the film industry should be given its own transmitters, providing it makes available to the BBC all material used on terms decided by the PMG.

It is unlikely that the American film companies will quietly acquiesce in the proposal, which there is already some talk of challenging in the courts.

TO have missed only one directors' meeting out of 400 during his 31 years on the board of the Chantrey, Sheffield, is a remarkable sign of the health and virility enjoyed by Edwin A. Walch, who recently celebrated his 85th birthday. And he has been as assiduous in his attentions to the affairs of the Palace, Dronfield, for about 30 years and the Heeley Green, of which he has been chairman for 17 years.

Mr. Walch still attends the Chantrey on every showing night—and has occasionally relieved the manager during illness; he tells me he has no thought of retiring and still enjoys every minute of the "show business."

He is seen in the picture with W. "Bill" Brown, manager, on his right, and L. Pickard, MGM representative, on his left. He has signed contracts presented by Mr. Pickard for 30 years.

THE trailer for the National Playing Fields Association is the most profitable production ever turned out in this or any other country. Producer Carol Reed has reason to be proud of the appeals success, which at £110,000, with Scotland, Sussex Sheffield and Doncaster figures still to come, far exceeds the most optimistic expectations of the Committee.

I do not know the cash expenditure on the production, but, as the

L. Pickard, MGM representative, Edwin A. Walch, director of the Palace, Dronfield, and Bill Brown. *See story on page 4*

services of director and artists and the supply of film stocks, even the prints, were given without cost, it must be very small.

The collection is now taking place in Scotland and from all reports Jack Hamson, Alex King and their Scottish associates are determined to show exhibitors south of the border just what can be done in the way of raising money. Indeed, it has assumed the dimensions of a good-natured national feud to the great advantage of Prince Philip's own pet charity. Scotland's target is £20,000.

I AM glad to learn that Miss Ethel Green (Mrs. A. J. Johnston), who for so many years handled the bookings of the North-Western Film Booking Agency, Liverpool, is making a good recovery from her serious illness. She wishes me to thank the many people who sent messages to which she will reply personally as soon as possible.

Her outstanding ability as a film booker is generally recognised in Liverpool renting circles, and a local renter has described Miss Green as persuasive, shrewd and pleasant with the happy knack of striking a hard bargain with the utmost generosity and friendliness. Throughout the whole of her business life she has been associated with the Palais de Luxe—or as it is now called, the North-Western circuit, which was founded by the late J. H. Dovener, who was CEA national president in 1924.

SORRY to learn from "Dick" Sheridan that he is in hospital for observation. "They talk," he says, "of various complaints, including appendicitis," but in any event it seems he will be detained for a little time yet. For the information of his many friends in the industry his address is Ward C.2, New End Hospital, Hampstead, N.W.3.

Another hospital patient is P. R. Andrews, London branch manager of Pathé Equipment. He has been in hospital for a couple of weeks, and as he expects to be away for at least another fortnight he has arranged for H. P. Knight to deputise for him during his absence.

THE Hyams brothers were hosts last week to one of the likeable "crazy" characters that are so much a part of film affairs—"Slapsie" Maxie Rosenbloom, ex-boxer, with 66 films and no small fan mail to his credit.

Much of the party time was taken up with explaining to the visitor the complicated set-up of Eros and Eagle-Lion. And in return the hosts got a lesson in how to ride a horse.

Rosenbloom has just finished a satire on cowboy films, "Skipalong Rosenbloom," which Eros is handling. Both the Hyams brothers are keeping their fingers crossed because the studio has lined up two sequels.

So let's hope the visit will bring good luck to the introduction of a new screen character over here.

MANY technicians in studio laboratories and other departments of kinematographic technique will hear with interest, and a remembrance of gratitude due, to the impending retirement under age limit of L. J. Hibbert from the post of director of photography at Regent Street Polytechnic.

Mr. Hibbert, who is leaving at the end of the month after 38 years of valuable service, threw himself with great keenness into the kinematography course established with trade support at the Poly, and the thoroughness of the course was evidenced by the ready employment of former pupils in British studios. With R. H. Cricks as instructor in projection, Mr. Hibbert trained some hundreds of army men as projectionists during the last war.

THE death of Will Stone, the South Wales exhibitor, recalls the Janus-like attribute of the KRS. On one side there is the insistence upon the letter of a contract and on reverse a very compassionate regard for the embarrassments of the honest exhibitor.

And no one endorsed this more than Will. When his little circuit ran into difficulties way back in 1940 the KRS took command on behalf of the debenture holders. The business was run by Frank Hill for the KRS, Will Stone and an accountant representing equipment factors.

Within five years the circuit was handed back, clear of debt, with mortgages settled and taxation claims paid. To the last Will Stone always expressed gratitude for the treatment he had received from the KRS.

THE STROLLER.

CLOSE-UP **This week begins a new Government financial year, a year in which the changing economic scene is sure to affect every section of the film industry. This review summarises the**

Whitehall film plan

By The "Kine." Political Correspondent

THIS is the time when the Government makes its annual survey of national affairs; so it is opportune for us to make a quick summary of film affairs as seen by the Government officials most concerned.

Most interesting is the fact that the independent members of the Films Council are to hold a private meeting tomorrow. The full council will be meeting on April 12 and 24. Quite a busy period in fact.

Now the reasons for these meetings is not to make an exhaustive survey of trade reaction to the Plant report. It is to clear up several points raised by the trade on the Films Act.

I can assure you that the BFPA suggestion that the Board of Trade should have powers to revoke exhibitor licences after a conviction by a court will not get very far. The President of the Board of Trade has no intention at this stage of giving Government approval to such a move—which would be necessary if it were to become law.

The things most in mind are routine matters of improving administration within the present framework of the Act. For example, the production side of the industry, particularly the technicians, are not too happy about the definitions of a British film and the clauses referring to payments. They want it made clear that photographic work and not only sound recording must be done in a British studio, and similar specifications.

Many other points arise of this nature, both from the production and exhibiting sides.

No Legislation

As things are going at the present, any amendments to the Act will be drafted by the Board and introduced at the earliest by the autumn, so that any changes are not likely to affect the trade until 1952—or later.

One point arises from another producer suggestion, namely, that quota should be fixed for more than a period of one year at a time. The Board has pointed out, I hear, that in fact the Act does not indicate that quota should be fixed on a year by year basis. What the Act says is that quota may only be changed by an Order in Council. Quite a different slant!

And I doubt if the Board will think it necessary to alter the system by any legislation.

So it would appear that Parliament is deprived of its annual debate on film affairs. But there will be a debate. The annual report of the NFFC which was being officially laid before the House this week will be debated later in the month or early in May. And I gather that Harold Wilson is quite prepared to let the discussion take the broadest possible slant on film affairs in general.

As to the Plant report, the Government may well wonder what to do next. As you know, the London exhibitors were asked to consider some way of introducing a less arbitrary release system. And the Board was none too pleased to get the reply that any other system would be worse than that at present in force.

You can take it that no one in the Board contemplates any legislation on the Plant recommendations, and the ideas put forward in some quarters that the circuits should be split and also kinemas should be divorced from production are completely out so far as the Government is at present concerned. Officials are still hopeful to persuade the trade to act more rationally, and at the same time they hope to persuade producers to make films a little more economically and exhibitors to be a little more helpful towards British producers' release problems.

Which, the cynics may say, is all very naive.

Call of NFFC

As to further financial help for the production industry, much depends on the final outcome of the talks to extend the Eady scheme. When the final form is known, either on Budget Day or later, during the committee stages of the Finance Bill, the Board of Trade will be better equipped to decide whether or not it should urge Parliament to make more money available from the NFFC. And the NFFC will want more money if its loans in 1951 are to be in any way substantial.

But the policy of subsidising British production is tempered by the knowledge that British films are making quite good returns from the overseas markets. No reliable figures are known (don't be surprised if the Board of Trade statistics department asks for them in the near future!), but officials argue that something like £4,000,000 can be earned by producers a year, compared with the initial production costs in Britain of £6,000,000 to £8,000,000 for a year's output of films.

More and more is general Government policy turning away from subsidies in any form and insisting that increased costs of all consumer goods must be met by the paying public. Which might well be a reason for Lord Reith feeling a little relieved that his term of office as NFFC chairman ended on March 31.

In short, the overall Government film policy for the new financial year would appear to be that of letting the industry carry its own burdens—with little prospect of any form of major tax relief.

TV IN THE NEWS ON BOTH SIDES OF THE ATLANTIC

A.C.T Conscience Clear on Boat Race Newsreel Processing

MR. ELVIN WRITES:—

IT is a pity that before rushing into print with a front-page news story and an editorial on TV and the newsreel, that you appear to speak to everybody except those who can tell you the facts so far as ACT is concerned. It is a pity, too, that Sir Gordon Craig, if he is accurately reported, has departed from his usual standards of accuracy and fair-mindedness.

There was no failure to arrange processing facilities for the week-end. If the newsreel laboratories had so desired they could have nominated the week-end as one of those on which they wished to work under the terms of the agreement between the Film Laboratory Association and ACT. They did not do so. This surely is not ACT's fault?

On the other hand, I understand that members of ACT employed on newsreels had suggested to their employers that this might well be one of the times for week-end processing, but I understand the Newsreel Association rejected the suggestion. NRA and not ACT is, therefore, clearly to blame—if blame is going to be attached to any particular body.

But the real crux of the TV-Newsreel controversy is not week-end working. If laboratories worked seven days a week and 24 hours a day, TV must always win when they transmit direct to the TV screen. Newsreels must always be away behind. When television transmits its newsreel, ACT has been meticulous to see the BBC has no advantages over the newsreels. It is treated in exactly the same way, and we have received messages of appreciation from newsreel proprietors on the way ACT has ensured this. Newsreels, if they are to hold their own with television, must do so on the basis of presentation. For years ACT has been passing resolutions and making requests to the NRA for talks between the two bodies in order to see how newsreels presentation can be improved. At the same time we have made it clear we are not averse to discussing a revision of the week-end processing agreement.

It was not until a few weeks ago, many months after the last approach, that the Newsreel Association agreed to meet ACT, and we hope a meeting will be held shortly.

In your editorial you refer to the analogy between the newsreels and newspapers. Your experience should tell you that newspaper staffs, whether journalists or compositors, do not work seven days a week. A different staff is employed by the Sunday papers, even if under the same management as the dailies. We are not asking either the newsreels or the newsreel laboratories to do this, but if satisfactory settlement is to be reached the NRA cannot expect to get the benefits of Fleet Street newspaper production without giving to the workers the benefits in exchange in terms of premium payments for work at awkward hours and alternative leisure facilities. A co-operative approach by both parties with a desire to be fair to both production of the reels and the welfare of their employees should make it possible to find a solution to this problem, but the newsreels are burying their heads in the sand if they think that by itself any such solution will overcome the problems arising from competition with TV. If they come to produce newsreels which the public will demand to see and the kinemas will therefore want to book, they will get complete co-operation from ACT's newsreel members. Our only regret is that the newsreels have left it so late.

GEORGE H. ELVIN,
General Secretary,
Association of Cinematograph and Allied Technicians.

THE EDITOR REPLIES:—

OUR RUSHES AREN'T SO GREEN, MR. ELVIN

IF George Elvin is dissatisfied with the facts presented in the newsreel story last week, the fault lies not with the "Kine." but with the "official of ACT," whom we contacted in the absence of Mr. Elvin himself. As this reference was apparently overlooked we are reprinting it for Mr. Elvin's benefit.

It cannot be denied that there was failure to arrange week-end processing facilities for the Boat Race film and this was not unfairly represented. It was not suggested that this was the fault of ACT alone; indeed, the inference was rather the reverse. The point made was that the mishandling complained of derived from the terms of the week-end processing agreement.

Reprint from the "Kine." Newsreel story of March 29

...June for ... nitrate base will be available after that date.

An official of ACT told the KINE. that several newsreel companies nominated the Boat Race as one of the 12 items a year which is subject to speedy laboratory work by agreement. But later this request was withdrawn.

A KINE. reporter says that on Saturday evening the BBC televised a film of the race. This was

Extract from "Kine." leader of March 29

...spondence columns, is a shocking state of affairs.

This instance of the amazing mishandling by the newsreels of topical events, unhappily, is not exceptional. It occurs—with 12 annual exceptions agreed by the ACT and the Newsreel Association — whenever a pictorial news story breaks over the week-end. The Boat Race is just another

FILMS MUST END FEUD

U.S Ultimatum on TV

THOUGH not totally unexpected, the warning which has been issued by the Federal Communications Commission in Washington, that the film industry must end the feud with television, has caused Hollywood consternation. The Commission said if Hollywood did not co-operate with its greatest competitor it might encounter difficulties when seeking its own entry into TV, such as private channels for big-screen television.

The official statement says the Commission's attention has been drawn to picture companies' refusal to make films available to television companies and to restrictions imposed on actors under contract, and on use of scripts acquired by studios.

"We express no opinion as to whether such practices are a violation of the anti-trust laws, but a serious policy question is presented as to whether the Commission fulfils obligation to encourage the largest and most effective use of television in the public interest when it licences a station to a person with an obvious conflict of interest," it says.

The film industry leaders are shocked by statement's legalistic approach to hottest controversy in the entertainment business, specially as the television companies will not offer more than thirty to forty thousand dollars a picture, whereas even cheaper films must gross a million dollars to show profit.

Television officials are cock-a-whoop over the statement in view of the increasing shortage of star players for video.

"Let Advertisers Come Off the Fence"

NEITHER myself nor other exhibitors in the Birmingham area is afraid of competition, but I think the time has come for the "Better Business" campaign to attack the advertisements that appear in Midland newspapers saying that "kinemas are full, therefore have your pictures at home with television."

More important still is the number of kinemas, including my own, which show local advertisements supplied by kinema screen advertising specialists who, although they depend on the kinema for their livelihood, continually take advertisements for television.

They should be asked to stop this at once.

A. E. DEWELL.

Tyseley Cinema,
Warwick Road,
Birmingham.

From the U.S to You

"Hoffmann" Hits the Bull

By Leonard Coulter, The "Kine.'s" New York Correspondent

"TALES of Hoffmann," the Michael Powell, Emeric Pressburger Technicolor film, had a tremendous reception on Monday night at its charity première in aid of the American Red Cross. It was the first film to be shown in the Metropolitan Opera House, New York, and the fashionable audience, numbering over 3,000, broke into enthusiastic applause as the picture finished.

Receipts for this gala occasion amounted to £14,285. As the film was not publicly shown until Wednesday, the opinions of the critics are not available as I write, but the delighted reaction of the audience leaves little doubt that "Tales of Hoffmann" will do for British Lion what "The Red Shoes" did for the J. Arthur Rank Organisation.

The film goes on at the Bijou, New York, which is completely sold out until the middle of May.

* * *

Twentieth Century-Fox reports net earnings for the year to December 30 of 9,553,260 dollars, including 2,262,988 dollars unfrozen currencies and 1,183,985 dollars from sale of theatre interests under divestiture decree. Previous year's figure was 12,415,146 dollars. Decline is mainly attributable to devaluation, which cut foreign rentals by 6,600,000 dollars. Theatre attendance was 12 per cent. lower than 1949.

* * *

ELC president William C. MacMillen, jnr., predicts his company will earn profits exceeding 200,000 dollars for the year ending June 12—first since the company was organised in 1946. Losses in the last fiscal year were 800,000 dollars.

* * *

JARO's "Oliver Twist," now cleaned up, opens in Texas, April 26, and then runs in 27 other south-eastern cities on the Interstate circuit. Jewish organisations have stopped their protests, says ELC's president.

* * *

At a two-man annual membership meeting of MPAA (the two, John G. McCarthy and Sidney Schreiber), all of last year's directors were re-elected. Next day Joyce O'Hara, Eric Johnston's executive assistant, was elected a vice-president.

* * *

At his first Press conference since assuming United Artists' presidency, Arthur Krim said the company would have 24 releases in 1952, and was aiming to handle only "A" pictures.

* * *

About 24.2 per cent. of U.S families own TV receivers, and saturation is heaviest in homes where there are children under 12, states a report by Industrial Surveys Co.

LATE FILM REVIEWS

TOMORROW IS TOO LATE
(Domani e Troppo Tardi)

British Lion. Italian. (A). Directed by Leonide Moguy. Featuring Vittorio De Sica, Anna Maria Pierangeli and Gino Leurini. 9,113ft. Italian dialogue, English sub-titles. Release not fixed.

POIGNANT and human sociological melodrama probing the emotional upsets of two schoolchildren whose innocent association almost ends in tragedy through the misguided interference of priggish elders. Sensitively directed and presented, it draws attention to the need for understanding and proper handling of youngsters nearing puberty and blends the moral into an entertaining story of schoolchildren and their typical pranks. Good specialised booking.—W. J. S.

CALL OF THE KLONDIKE

AB-Pathé-Monogram. American. (U). Directed by Frank McDonald. Featuring Kirby Grant, Anne Gwynne and Chinook, the Wonder Dog. 5,920 feet. Release not fixed.

OUTDOOR, romantic melodrama with an intriguing canine interest. Based on James Oliver Curwood's story and unfolded against superb scenic backgrounds, it tells how a Mountie breaks up a dangerous gang of claim-jumpers and, at the same time, makes a favourable impression on a victim's daughter. Acting vigorous, rather than subtle, but Chinook the Wonder Dog in good form and climax rousing. Mass and juvenile appeal obvious. Good popular "second."

£7 MILLION WAGE BILL FOR CEA

WAGE increases will cost the kinema side of the industry about six to seven million pounds a year, according to the NATKE. This statement was made a few hours before negotiations were due to start on Wednesday of this week with the CEA.

The national executive council of NATKE met at Bournemouth over the week-end.

Tom O'Brien, general secretary, emphasised that the industry as a whole must face the gravity of its wage situation.

The fact was that the average wage paid to kinema workers in Great Britain constituted the lowest average wage rate of any industry in the country.

"If my facts are challenged," said Mr. O'Brien, "they can be verified by reference to the Statistical Department of the Ministry of Labour."

British films will be specially featured at the 1951 Edinburgh International Film Festival, to be held from August 19 to September 9.

Circuits Will Pay All Z Salaries

HOLIDAY RESORTS' STAFF PROBLEM

CIRCUIT executives were this week trying to find a more accurate summary of how kinemas will be affected by the Z call-up, which looks as though it will take about 2,000 members of staff from the three major circuits during the early and mid-summer months.

In particular, the circuits are anxious that they should not be short of staff at the holiday resorts where business will be at its height.

Both ABC and Circuits Management Association have decided to pay all staff called up for the full 15 days they are away. D. J. Goodlatte, managing director of ABC, told the KINE. that any period longer than this would be subject to review.

R. H. Dewes, personnel controller for CMA, said that if the call-up affects every area of the British Isles in equal proportion it will not be too serious so far as Odeon and G-B operation is concerned. Arrangements are being made to transfer staff from theatre to theatre where necessary.

WOMEN AND CHILD SHOWS

At the annual conference of the Labour Party women's section, at Brighton on Tuesday, members discussed children and the kinema, after hearing in the annual report that the standing joint committee was in agreement with the main recommendations in the Home Office report.

Miss Eileen Chipchase for the standing joint committee said: "We have done everything possible to safeguard the children, but the final responsibility rests with the parents."

MANAGERS SEEK COST-OF-LIVING BONUS TALKS

Present Wage Scales Out of Date

WHEN the CEA general council meets next week it will be told that the Society of Cinema Managers Amalgamated has asked for talks to discuss a cost-of-living bonus for managers.

Sam Butchart, SCMA secretary, told the KINE. this week that the Society does not intend to break its agreement, but members feel that as the wage scales were negotiated in 1946 they are no longer related to wages paid in other industries and other sections of the film trade.

Mr. Butchart said that his members are alarmed by the position of managers who earn only £6 to £9 a week. He added that the talks would be exploratory and that at this stage the SCMA has no proposals to make as to whether or not there should be an additional clause to the agreement.

He said that the recruiting campaign has started well, particularly in London, Northern branch and Hull.

Lighting Ban Lifted

The ban on the use of electricity for advertising and shop-window lighting will end on April 15 at the start of summer time.

A Ministry of Fuel and Power official told the KINE. that the restrictions will be removed entirely during the summer months. It is not known at present whether it will be necessary to reintroduce restrictions in the autumn.

A statutory regulation giving notice of the removal of the ban will be published before April 15.

Revision Hint of Film Artists' Pact with BFPA

ACT PROPOSALS FOR NIGHT WORK PAY

THE Film Artists' Association has asked the British Film Producers' Association for a revision of its present agreement. The matter was being discussed by the producers at their executive meeting on Wednesday of this week.

The meeting was expected to be one of the shortest for some time.

The agenda included a report on the Z call-up position. There were also two items concerning ACT—employment of a stills cameraman on recognisance units and payment for night work when employed on a daily basis.

There were two copyright items and a formal report on the British Film Production Fund meeting last week among the other routine items.

EFFORT TO SPEED NEWSREEL STORIES

Negotiations between the Newsreel Association and the Association of Cine and Allied Technicians for improved handling of urgent news stories are expected to start later this week.

George Elvin, general secretary of ACT, told the KINE. that the matter was discussed by his members at a meeting on Tuesday. No agenda had been agreed for the talks, but he expected that neither side would object to any specific items relating to the subject being raised.

Several CEA branch discussions this week have raised the matter of out-dated newsreels and in particular have criticised the way the BBC television service was first with boat race pictures.

NFFC GETS BACK HALF A MILLION

Continued from page 3

sum of £750,000 for losses which it said would be considerable.

The total loan of £3,000,000 to British Lion had not all been issued, and since last year a final £250,000 of it has been drawn. By no means a large percentage of the total is due for repayment.

Our correspondent says that the present state of the NFFC is that by the end of 1950 it had loaned £5,380,000 and repayments were no more than £385,000.

No more than £200,000 is expected in repayments for the first six months of this year, so that the annual report shows the Corporation with about £700,000 pledged to support its new scheme of financing production through two groups at the Rank studios, and ABPC, and the experimental "Group Three," and several independent loans being arranged with the total of £500,000 which is estimated to be available by the end of June.

The annual report will emphasise the need to consolidate the NFFC position through the group production scheme and by restricting loans to other producers who obtain distribution contracts first.

In recent weeks Mr. Lawrie has stated: "The additional £1,000,000 voted by Parliament last July is not a large sum in relation to the demands upon it during the period when repayments of the corporation's existing loans cannot be substantial."

One point which will most interest the trade is whether or not the NFFC amends its statement last year, when the report said: "But whatever the corporation may be able to do, its financial operations cannot be more than a measure of expediency. The lending of money will not bridge the gap between income and expenditure."

Swedish ET Relief

The Swedish film industry, which subjected itself to a total stoppage on January 1, as a protest against the high entertainments tax, will shortly be granted relief.

Sir Henry Quits

Continued from page 3

agreed to his request that there should be an investigation by chartered accountants into the circumstances which caused the financial requirements of the company to be greatly in excess of the amounts given last December. He said he wished to recognise the valuable service rendered by Sir Henry French in working out the scheme for the gardens and putting it into execution so quickly in spite of so many difficulties.

They were endeavouring to secure a new chairman with appropriate qualifications as soon as possible.

There was an attendance of about 170 persons at the Manchester Cinematurians annual dinner and dance at the Grand Hotel, Manchester, on Friday.

Manchester Branch of Walturdaw Co., of which Vic Millgate is manager, is undertaking the contract for the fitting of new rubber floor covering on the stairs and part of the circle at the Palace, Nelson.

Birmingham Quota Case

B. T. DAVIS ON BOOKING DIFFICULTIES

JUDGMENT was reserved until next Tuesday in a case heard at Birmingham on Tuesday in which Ladywood Pictures, Ltd., of Great Charles Street, Birmingham, was summoned under the film quota regulations for alleged failure to provide the required 25 per cent. of supporting British films at the New Regent at Ladywood in the period October 1, 1948, to September 30, 1949.

A. F. M. Trom, prosecuting for the Board of Trade, said that at kinema concerned only 8.6 per cent. of such films had been shown in the period.

Gilbert Griffiths, defending, said the fact was there were not enough suitable British films to satisfy the needs of the exhibitors in the country. This kinema would be more in default on the next period and so it would go on. All decent exhibitors wished to exhibit British pictures if those of the right character were available, he added.

The booking director for the kinema, B. T. Davis, said that the kinema was in the middle of a working-class area and patrons desired escapist type of films—westerns and slapstick. The hall would be emptied by showing six or seven short supporting films of the featurette, educational or interest type such as were shown in a list of British films available.

Brigadier Carstairs Resigns from A K C

Owing to ill-health, Brig. N. M. Carstairs, CBE, relinquished the post of general manager of the Army Kinema Corporation on March 31. Until a successor is appointed, Lieut.-Col. Alan Key, assistant general manager, will carry on. A meeting of the AKC board takes place today (Thursday).

British Lion Will Dispatch for Monarch

As and from last Monday the dispatch of all films controlled by Monarch Film Corporation is being handled by British Lion in the following territories: Birmingham, Cardiff, Leeds, Liverpool, Manchester, and Newcastle.

A C T Production Resolution

The London Labour Party conference last week-end approved a resolution tabled by the ACT calling for discussions with a view to supporting current union action towards easing the production crisis.

A Double Success

Success of two GFD programmes in the West End promises well for their general release. Terence Rattigan's "The Browning Version" (the première of which brought £15,000 for the National Advertising Benevolent Fund), at the Odeon, Leicester Square, and the U-I double bill, "Lights Out" and "Bedtime for Bonzo," at the Leicester Square Theatre, have both been attracting large queues.

Film star Jane Hylton weds Euan Lloyd, publicity director of General Film Distributors. On the eve of her marriage she was guest at the Carlisle and district Theatre and Cinema Managers' Association's annual ball, with P. Fleming, Rank special service department, and R. Penny, Newcaste exploitation and publicity officer. She was welcomed by the Mayor of Carlisle, Alderman A. H. Partridge, and the chairman of the association, J. Sullivan, manager of H.M. Theatre, Carlisle

SUNDAY OPENING

Greenock Decision Reversed

AFTER a meeting between magistrates and managements at Greenock, at which the two viewpoints were discussed, the magistrates indicated a reversal of their decision that no Sunday licences should be issued after May 27. The arrangement is that two kinemas open each Sunday in rotation. Five out of seven are taking advantage of the system.

Seaton Application Granted

The Axminster magistrates have agreed to Sunday opening at Seaton. They have stated that one-third of the profits will go to the Devon County Council, less 1s. 6d. in the £ on this sum, which will be donated to charities nominated by the bench. Performances would be from 6.30 p.m. until 10.30 p.m.

Bebington in Favour

Voting at the Bebington, Cheshire, public meeting on the question of Sunday opening, resulted in 43 in favour and 129 against. A request for a poll has been made. The public meeting followed a decision by the Council to apply for a draft order after it had received a petition with 5,700 signatures in favour of S.O.

Food Rationing Order Summonses Fail

Summonses brought by the Hackney Food Control committee against Edward Cross, manager of the Palaseum, Commercial Road, E, and S.M. Associated Cinemas, Ltd., for recklessly making a false statement in information for the Food Rationing Order were dismissed at Thames Police Court on Friday. Both pleaded not guilty.

It was alleged that an envelope declared as containing 6,727 personal points was found, on being counted, to be 304 points short.

Mr. Cross explained that the mistake was possibly due to his having counted 100 "D" coupons, each worth one point, in mistake for 100 "E" coupons, each worth four points. That would account for the deficiency. The suggestion made by prosecuting counsel that patrons were able to buy sweets coupon-free was untrue, he declared.

Lisa Danjeiy, star of LILLI MARLENE (Monarch), arrives at the Granada, Maidstone, for her personal appearance in connection with the showing of the film. In the picture with her are A. E. Andrews, managing director of Monarch Films, Hugh Ellis, manager of the Granada, and G. F. Mullins, assistant manager

MOVIETONE'S PLANS FOR GRAND NATIONAL

Comprehensive plans have been made by British Movietone News to give the most complete coverage ever of the world's greatest steeplechase, when the Grand National is run at Aintree on Saturday.

Exposed film is to be concentrated at one vantage point where it will be collected after the race and rushed to London.

On arrival in Soho Square, the mass of footage will be cut and edited and the commentary superimposed. Work will be carried on throughout the night and the finished story will be ready for distribution early on Sunday.

SPEED SCHEME FOR APPRENTICESHIP URGES KPEA

Alarm Over Scarcity of Skilled Operators

THE National Technical Council of the Kinematograph Projection Engineers' Section of NATKE, meeting last week-end, has urged the National Executive of the union to approach the CEA in an attempt to speed up the formation at CEA branch level of apprenticeship schemes.

The projectionists are concerned at the present scarcity of skilled operators.

Regent Films Acquires "Kashmir Conflict"

Regent Film Distributors has acquired the world distribution rights, including British Isles, for the controversial film "Kashmir Conflict," recently banned by the London County Council for showing after the end of this month.

The film was made by Editorial Films. Trade and Press shows will be held in a few days' time.

Sharing Higher Stock Costs: C E A Reply

The CEA-KRS joint committee will meet today (Thursday) when, among other matters, the CEA will formally reply to the renters' request, made last month, that exhibitors bear some of the cost of the increased cost of film stock.

Company of Seven's "Lucky Dip" for C T B F

It was more than a "Lucky Dip" night for the Cinematograph Trade Benevolent Fund at the Fortune Theatre, Drury Lane, on Monday, writes a KINE. correspondent who attended the Frank Vosper play of that title given by The Company of Seven, the dramatic society of the Northern Transport Agency. As a result it is anticipated that the Fund will benefit by about £150.

A very praiseworthy effort, it was seen by a large and appreciative audience which included H. E. Patmore, managing director; B. J. Curry, director of the company, and R. C. Bromhead, president of the CTBF. It was well produced by Hugh H. T. Davies, and good performances were given by all members of the cast, with outstanding honours going to Norah Hughes as Mrs. Carrington Horne, and James Shields, as Brig.-Gen. Sir Francis Bothways. Those taking part were W. L. Weller, Marion Jenkins, Robert Graham, Frank Allmand, Beryl McLean, Leslie V. Amos, Sally Bannister, H. P. Burchett, John M. Overend and Richard T. Crafer.

For work behind the scenes credit goes to C. Doncyger, box-office manager, and P. Emslie, secretary and treasurer.

This is the second effort by The Company of Seven in aid of the CTBF, the previous show realising £143 12s. 9d.

SHEFFIELD

THREAT FROM TELEVISION IN PUBLIC HOUSES

THE problem of public houses being granted limited music and singing licences in connection with the showing of television was discussed at the monthly meeting of the Sheffield CEA.

Frank Neale had submitted to the secretary, Arnold R. Favell, a cutting from a newspaper stating that a licence had been granted. Mr. Favell said that when he last inquired the conditions regarding licences had not been made. He had written to the Post Office asking for more information, but so far had received only a formal acknowledgement. It was stated that a Rotherham public house has also got a licence.

Not Fair Trading

A. G. SMEETON said to what extent it would keep people out of kinemas he did not know and S. KIRKHAM asked if it was agreed that a television set in a public house was of detriment to the kinema trade? Was it better to have a set in every public house or in every living house? He could not understand making a protest against television in a public house, but if they said that they could not televise current films or films to a certain age it was a different matter, but to include television in general would not be fair trading.

Mr. SMEETON instanced the disquieting television reports which had recently come from America.

Mr. KIRKHAM said it was up to the trade to say whether they should televise certain films. The strength of the CEA was such that they could compel renters not to provide films of a certain age. But they could not stop television in public houses. Mr. NEALE asked how many public houses were paying the proper gramophone, radio, and other fees?

It was carried that the matter be deferred until a further reply was received from the Post Office authorities.

HAROLD BROCKLESBY, chairman, said that J. Arthur Rank, at the last general council meeting, tended to diminish the effect of television in England as compared with America.

"Better Business"

The chairman, Mr. Favell, and Mr. Kirkham were elected as the sub-committee in connection with the "Better Business" Committee and the Area Judging Committee for the National Showmanship Contest. Mr. KIRKHAM suggested that definite rules should be laid down to guide the committee. JACK REISS said there was bound to be some guide from the organisers of the contests. He also asked who would take the new committee's advice, if any?

Mr. Smeeton will represent the branch on the Sheffield Savings Committee.

Mr. SMEETON said that ten days ago he was surprised to receive a letter saying his application for relief from quota provisions was still under consideration. He sent the return in at the usual time not long after September 30—and it was obviously a case for examination. He was exempt for the previous year and was exempt again for this year. He considered that to receive a letter four months after to be told the case was still under consideration by the Board of Trade was rather unsatisfactory. He would imagine that other exhibitors got similar letters because it was duplicated. He thought that cases could be dealt with much more promptly. R. O. BROWN said that in a case in the south of England the magistrate said he was disgusted that there should be nine months' delay.

LEEDS

Continued Resistance to Higher Newsreel Charges

THERE was a long discussion on the newsreel situation at the March meeting of the Leeds branch of the CEA arising out of the delegates' report to the general council meeting.

The CHAIRMAN (C. H. Whincup) reported that the general council had reaffirmed its previous decision that exhibitors should continue to resist the increased prices. Unfortunately the continuance of the dispute looked like having the effect of one newsreel going out and two others merging, which was not good Newreels, in his opinion, had ceased to be hot news and were more like pictorial magazines, and if television news continued and gave greater coverage then that would still further lessen the value of newsreels to the exhibitor.

Mr. LAMBERT mentioned the case of the Boat Race, which the television had last week-end whereas the kinemas only got it days later.

There was a long discussion on the popularity or otherwise of the newsreels, and finally Mr. PRENDERGAST suggested that surely there was still a point of contact and conciliation in this dispute.

Friendly Hopes

Finally the matter was allowed to drop, with the general understanding that, while hoping for an amicable settlement, resistance to the new terms would be continued.

Mr. GREENWOOD mentioned the matter of CMA having fallen into line with ABC on old-age pensioners' prices, and there was another short discussion on the effect of this.

Mr. PRENDERGAST mentioned that he noticed the Newcastle branch of the Old-Age Pensioners' Association was not only pressing by resolution for an increase in their pension allowances, but was asking for a reduction in the price of kinema seats to its members!

The SECRETARY, G. Hylton, said he had received a letter from the Ministry of Labour locally, asking for representative of the association to meet them on the apprenticeship scheme.

The CHAIRMAN said that the branch would certainly be prepared to meet the Ministry of Labour people on this question, but reaffirmed what had been said at a previous meeting that, while in principle an apprenticeship scheme was very desirable, yet having reference to the sad results of a previous attempt before the war to work an apprenticeship scheme, they were not very sanguine of the success of such a scheme.

The meeting was told by the SECRETARY that he had received word from Arthur Rank and John Davis that, owing to previous fixed engagements, they would not be able to attend the annual ball in Leeds to be held at the Queen's Hotel on October 26.

The meeting stood in silence as a mark of respect to Dawson Bell, of Grimsby, who died recently.

Abolish Quota

C. H. WHINCUP, chairman, called for the complete abolition of the Films Act.

Mr. Whincup, having made a statement, submitted to the branch the following resolution:—

"That this branch requests the general council to give consideration to the desirability of pressing for the complete abolition of the Quota Act."

Several members spoke in support of Mr. Whincup's statement, including Mr. Sykes, Mr. Greenwood, and Mrs. Birdsall, but Mr. Prendergast, while very much in sympathy with Mr. Whincup's expression of opinion, thought it was a matter that should be thought over and discussed, with a view to amplifying Mr. Whincup's case.

DONALD WOOD thought this matter ought to be put on the agenda for the next meeting, and he gave notice of motion that this should be done. To this Mr. Whincup and the meeting agreed.

BIRMINGHAM

Circuits Blamed for Forcing "Cut-Throat" Competition

THE "misguided policy" of ABC and CMA over reduced prices for old-age pensioners was criticised at the Birmingham and Midland CEA branch meeting last Friday, when Frank P. Cozens presided.

ARTHUR DOWDING thought it would be a weak policy for independents to follow suit, and said he was prepared to propose a resolution that no independent member would fall into line with the major circuits.

J. M. CANNON was of the opinion that all they could do was to watch closely the effect of the reduction in prices.

Mr. COZENS did not think any resolution would do any good. The best thing was to watch the position and for members to report back to the branch.

Guard Prices

A. G. MAY deprecated the weakness displayed by CMA. There were many old-age pensioners who would definitely take advantage of the concession. The association should always guard the price of the commodity which it sold. At the moment the circuits, which formed the minority, were forcing the independents, who were in the majority, into something verging on cut-price and cut-throat competition. "We have had that in Birmingham, and God forbid we should see it again," he added. Wherever they possibly could, independents should hold off and desist from the misguided policy adopted by the two major circuits.

On the question of the effect of television on the newsreel, Mr. MAY thought they would be well advised to allow the newsreels to find their own level. The worst thing they could do was to endeavour to compete with something which they could never beat.

Reduction Threat

Correspondence with CMA was read by B. C. MUGGLETON (secretary) regarding the reduction in admission prices at two Wolverhampton kinemas. In his reply Mr. Dewes said the prices at Tunstall had been brought into line with those of the immediate opposition house. The Scala Wolverhampton, had merely reverted to the prices prevailing in May, 1949.

R. H. RIGBY, who was directly concerned in one case, declared that he would reserve the right, if he found his takings dropping, to reduce his prices without asking permission. "And I shall cut them severely," he concluded.

R. FERRIER CORNFORTH, chairman, Sunday Films Committee, reported that only one film reviewed was considered unsuitable for Sunday showing.

PORTSMOUTH

"RIDICULOUS" SITUATION OVER PRICES

THE need for an indentured apprenticeship scheme for projectionists was emphasised by members of the Portsmouth and Isle of Wight branch at its last meeting, at which W. Moffatt presided. It was agreed to give serious consideration to such a scheme, and to discuss the matter more fully at a later date.

The matter arose out of a long private discussion on the CEA-NATKE negotiations, upon which the delegate, P. J. Milsom, reported.

During comments about reduced rates for old-age pensioners, it was pointed out that now CMA had introduced its rates, there were three reduced prices operating in Portsmouth. These were 9d., 7d. and 3d. This was considered to be a ridiculous position, and the hope was expressed that more unanimity might be achieved in the future.

F. B. B. Blake reiterated his opinion that it was wrong for a company merely to inform the CEA that it intended to inaugurate a new policy which would affect all members. He considered that the matter should have first been placed before the CEA before it was put into force.

"Z" Payments

The General Secretary replying to a branch query as to whether wages should be paid to "Z" class reservists during their period of service, pointed out that employers were not bound, under the Bill, to do this. Most members agreed, however, that some payment would be made during that time.

Application by the Portsmouth Atlanta Athletic Club for the showing of slides in connection with the Hampshire Women's AAA championships, to be held in Portsmouth in July, was turned down.

It was pointed out by James Holland that with the Festival of Britain coming off shortly, they would probably receive many such applications, and he felt that they should take a firm stand now. This was agreed.

Portsmouth is this year's host at the joint summer outing with the Sussex branch, which will be on either June 19 or 26. Possible venues are Littlehampton and Chichester.

In appreciation for his services, secretary Arthur Daniels was nominated as a supplementary delegate to the extended general council meeting at Bournemouth.

Members will be the guests of P. J. Milsom and the Isle of Wight Theatres when the branch holds its regular yearly meeting in the Isle of Wight in May. The Chairman thanked Mr. Milsom for his kind invitation.

P. Reed and A. Levison will represent the branch on the local "Better Business" Committee.

F. Warrender, who has recently been appointed general manager, Portsmouth Area, for the Essoldo Circuit, was welcomed.

Congratulations were extended to E. J. T. Didymus, the local trade Press representative, on his being made an hon. member of the National Union of Journalists, of which he is the treasurer.

21st Anniversary Presentation

The 21st anniversary of the opening of Lytham Palace (Blackpool Tower Co.) was marked by the presentation by manager J. Doody of a dressing-table set as a souvenir to Miss Kathleen Gillett, who has charge of the box-office and who is the only remaining member of the original staff.

B·B·D

(BETTER BUSINESS DRIVE)

TALKS TO YOU

We are quite sure that if the Kaiser had had a sense of humour in the early years of this century, and if Mussolini and Hitler had enjoyed that precious possession around the late 'thirties, two world wars might have been averted.

★ ★ ★ ★

And if those grim men who sit in the Kremlin had even a spark of humour between them, we should not have a cold war on our hands now.

★ ★ ★ ★

Well, even in our own dear industry, don't you think we sometimes take ourselves a wee bit too seriously?

★ ★ ★ ★

Don't you think many trade rows and misunderstandings could be averted or cleared up if treated with a sense of humour, which automatically includes a sense of proportion and give-and-take.

★ ★ ★ ★

For example, you probably get very annoyed with the critics (we mean the lay press ones, of course). We certainly do; but then we reflect that most of the really big successes of recent years — "King Solomon's Mines" and "Samson and Delilah" are the latest examples — have had what is colloquially called a "stinking bad press"; and that in the long run it has not harmed them one iota.

★ ★ ★ ★

So don't let us take the critics too seriously, as they sometimes do themselves. Let's keep our sense of humour, in public relations, in advertising, and be prepared to laugh at anything, occasionally including ourselves....Apart from mitigating the well-known industry risks of stomach ulcers, nervous breakdowns and tired hearts, *it pays.*

★ ★ ★ ★

B.B.D. announce:—We shall soon begin our search for "Miss Torch," Great Britain's greatest usherette. Here's a good chance for managers to improve their staff efficiency in a most important respect. An usherette will be invited to compete from every theatre. Fuller details later.

Managers should write to National Screen Service, Nascreno House, Soho Square, W.1, for particulars of "LET'S GO TO THE PICTURES" accessories, to be supplied at cost price.

It's cheating a bit, if we may say so, to qualify our national slogan as, for example, by making it "Let's Go To The Palace." Please use the correct slogan—adding, if you wish, a caption underneath mentioning your own house.

Festival of Britain activities provide an opportunity for managers to offer help at the Town Hall.
Make this an "all industry" approach, and see the Mayor as a group representing all the town's cinemas.

A Bolton manager has issued a quad with "Let's Go To The Pictures" in French, German, Spanish and Italian. Good! Now for slogans in Welsh, Gaelic, Irish, etc.

★ ★ ★ ★

To illustrate that precious gift of being able to laugh at oneself, it was a 20th-Century Fox man who told us this story; and we're quite sure he won't mind our repeating it here.

★ ★ ★ ★

Some years ago the brilliant French director, René Clair, of the sometimes almost too new ideas, fulfilled a contract in Hollywood. As it was about to run out, two top executives sent for him and explained, with sincere regret, that greatly as they admired his genius, it did not quite fit in, etc. . . .

"But of course, gentlemen," he said, *"I quite understand, and I want to say how much I have enjoyed every minute of the time I've spent with 19th-Century Fox."*

MEET YOU AGAIN — B.B.D.

ADVT.

FINANCIAL FACTS

News Theatre Group Receiver Withdrawn

By V. J. BURTT, The "Kine.'s" City Editor

CAPITAL and Provincial shares have improved 6d. to 6s. on the official announcement that the bank has removed the receiver at the request of the Board and that the directors have resumed active control of the company's affairs with John Diamond, MP, as managing director.

But the controversy has not yet been settled. There is still a requisition meeting to be held at the request of the shareholders, while the annual meeting is still adjourned. A new shareholders' committee has also been appointed to go into matters.

Monarch Dividend

Monarch Productions, Ltd., one of the newest-formed British production companies, paid on March 31 its first year's dividend on its 7 per cent. preference shares.

Monarch Productions, it will be recalled, produced last year the eminently successful box-office vehicle "Lilli Marlene," and has scheduled for the immediate future an ambitious programme, including "The Red Lamp," "Hindle Wakes" and "The Wedding of Lilli Marlene."

New Private Company

GROUP 3 REGISTERED

Group 3, Ltd.—Registered March 21. Capital £100 in £1 shares. To carry on the business of producers and manufacturers of films in black-and-white or colour, whether sound or silent. The permanent directors are: Sir Michael Balcon (chairman), address not stated; John Baxter, 66, Deaconshill Road, Elstree, Herts, film producer; John Grierson, Calstone, Calne, Wilts, film producer, and James H. Lawrie, address not stated. Registered office: Southall Film Studios, Gladstone Road, Southall, Middx.

A Book To Help You

CONVERTING INTO A PRIVATE COMPANY

HARDLY a week passes without a financial adviser being asked how to convert a private business into a company. The subject is a little complicated to the ordinary person. But Stanley Borrie, a solicitor, in "Converting a Business into a Private Company" makes it so clear that an intelligent child should have no difficulty in understanding it.

Furthermore, the book may be useful to those who have not thought of converting, for he discusses all the advantages, and the reader is taken from the time of the first decision until the completion of the change.

Converting a Business into a Private Company, published by Jordan and Sons, Ltd., 116 Chancery Lane, W.C.2, at 3s. 6d.

SHARE MARKET

	Latest	Change
African Theatres Ord. ..	81/3	+ 2/6
Assoc. Brit. Corp 5/- Ord	12/1½	– –/4½
„ 6% Pref.	16/6	– –/6
„ 4½% Pre. pf. ..	14/6	—
Brit. & Amer. Film Press, Ld. (1/–)	–/8	+ –/1
Brit. & Dom. Films (12/–)	5/–	—
„ 5½% Pref.	10/6	—
Brit. Lion 7½% Pref. (10/–)	4/–	—
„ Ord. (1/–)	1/3	+ –/1½
Brit. Lion Studios Ord.(2/–)	1/6	—
„ 6% Pref.	7/6	+ –/6
„ 5% Notes	£44	—
„ 4% Debs. ..	£66	—
Brit. Optical 5% Notes ..	£80	—
Capital Prov. News (5/–)	6/–	+ –/6
Cine Television "B" Ord. (–/6)	1/6	—
Dufay-Chromex Ord. (2/–)	1/1½	—
Gaumont British Ord.(10/–)	5/3	– –/3
„ "A" Ord. (5/–) ..	2/6	– –/3
„ 5½% 1st Pref. ..	12/9	– –/6
„ 3¾% Debs. ..	£75½	—
Gen. Theatres Pref. (6/8)	9/9	+ –/3
„ 3½% Debs. ..	£72	—
Granada Theatres 1st Pref.	14/6	—
Humphries, G., Co. (5/–)	25/–	—
Kinemas Ord. (5/–) ..	6/4½	+ –/1½
Mde. Tussaud's Def. (1/–)	2/9	—
„ Pref. Ord.	18/9	—
Moss Empires Ord. ..	36/–	—
„ 5% Pref.	18/6	– –/6
„ 3½% Deb.	£89	—
Odeon Ass. 4½% Pref. ..	10/6	—
„ 3½% 1st Mtge Debs.	£73	+10/–
„ 3¾ II Mtge. Debs. ..	£72	+ £2
Odeon Props 4½% Pref.	12/9	– –/3
„ 3½% Debs. (I) ..	£76	+ £1
„ 4% Debs. (II) ..	£77½	– £2
Odeon Theatres Ord. (5/–)	11/9	– –/9
„ 6% Pref.	12/9	– –/6
P.C.T. 10% Cum. Pref. ..	18/9	+ –/3
„ 7½% "A" Pref. ..	20/–	– 1/–
„ 7½% "B" Pref. ..	19/6	—
„ Con. 7% Pref. ..	20/–	—
Scophony-Baird (1/–) ..	1/7½	– –/0¾
Shipman & King 5% 1st Cum. Pref.	14/–	—
Stoll Theatres Corp. (4/–)	2/4½	+ –/1½
Twentieth Cent. Ord. (1/–)	2/–	—
„ 8% Pref. (10/–) ..	9/9	—
United Entertainments Ord. (5/–)	6/–	—

Lord Mayor Pleads for ET Relief

WITH the Lord Mayor and the Sheriff of Newcastle-on-Tyne doubling the rôles of exhibitors and civic dignitaries, the reunion dance at the Royal Station Hotel of the Cinematurians proved as unique an occasion as it was an outstanding social success.

About 120 members and friends were received by the new president, Robert Gilbertson, and his wife. The guests included Ald. and Mrs. N. H. Chapman, Lord Mayor and Lady Mayoress, Councillor Mrs. V. Grantham, the Sheriff, E. J. Hinge, Alfred Smith and J. Coussins (Youngers).

The Lord Mayor, in response to the toast of the guests, said his view, as an exhibitor, was that the Government would have to do something to amend the onerous entertainments tax very considerably, otherwise many exhibitors, especially the small man, would be forced to consider whether it was worth while carrying on. On behalf of the Civic authorities of the city, he sincerely thanked all exhibitors for their co-operation and willingness at all times to help the authorities.

Councillor Mrs. V. Grantham is the first lady ever to have held the important office of Sheriff and, incidentally, she also is a prominent exhibitor in the North-East. She responded to the toast of the ladies, proposed by W. H. L. Travers, vice-president of the branch.

"Tom Brown" in Sheffield

Renown will trade show "Tom Brown's Schooldays" at Cinema House, Sheffield, at 10.30 a.m. on Friday, April 13, and at the Scala (Market Street), Nottingham, on Tuesday, April 17, at 10.45 a.m.

BE ON A CERTAINTY—

DON'T LET YOUR PATRONS MISS

THE FINEST NEWS-REEL EVENT OF THE YEAR

The Grand National

ON THE FINEST NEWS REEL IN THE WORLD

BRITISH MOVIETONE NEWS

20th CENTURY-FOX

LONDON

LANA MORRIS

ANNE VERNON

MAURICE J. WILSON AND

present

BONAR COL

in

"A TALE OF F

What the Trade P

DAILY FILM RENTER

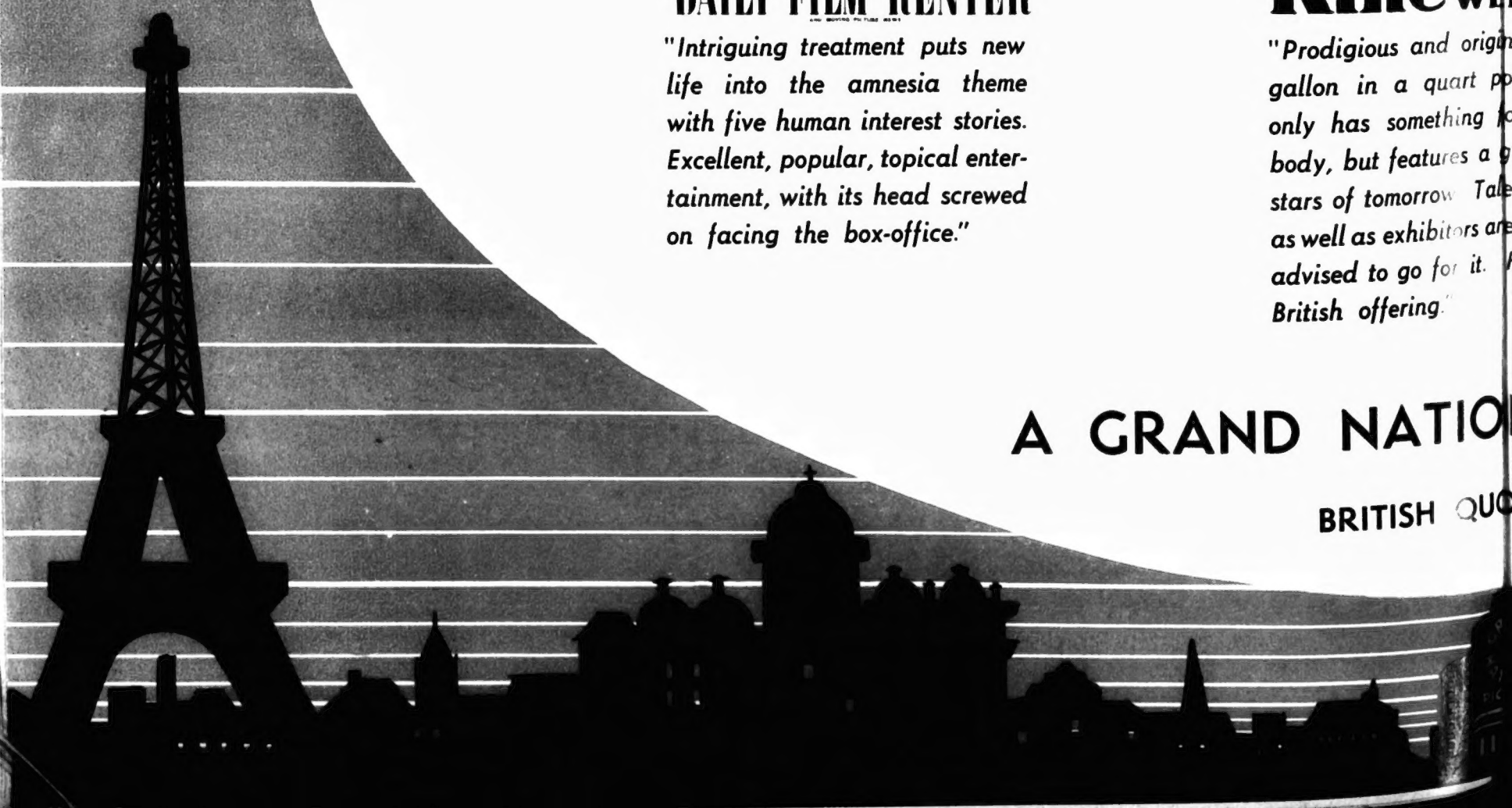
"Intriguing treatment puts new life into the amnesia theme with five human interest stories. Excellent, popular, topical entertainment, with its head screwed on facing the box-office."

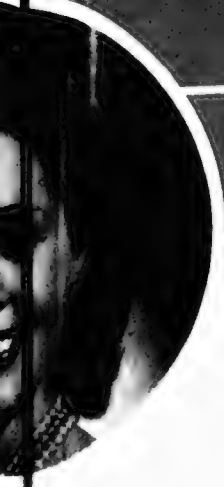
Kine *mato* WE

"Prodigious and origin gallon in a quart po only has something fo body, but features a g stars of tomorrow Tal as well as exhibitors are advised to go for it. British offering."

A GRAND NATIO

BRITISH QUO





EVA
BARTOK

VIENNA

GINA
LOLLOBRIGIDA

ROME

D BORIS MORROS

LLEANO

FIVE CITIES"

Press said:—

KARIN
HIMBOLD

BERLIN

atograph
/EEKLY
iginal . . . a
pot, it not
for every-
a galaxy of
Talent scouts
are strongly
. First rate

TO-DAY'S
CINEMA

"Entertaining story . . . Resourceful direction; talented performances; bright dialogue; good production qualities. Unusual and enjoyable offering."

BARBARA
KELLY

ONAL PICTURE

UOTA

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

QUITE A BOX-OFFICE BOOM—The combination of first-class pictures and inclement weather resulted in excellent business, both in the West End and suburbia. Good news travels fast, and even *The Stroller* was unable to contain himself. He poached on my preserves last week. The success of "The Browning Version" (GFD-British) at the Odeon, Leicester Square; "The Lemon Drop Kid" (Paramount) at the Plaza; "At War with the Army" (Paramount) at the Carlton; and "Tea for Two" (Warner) at the Warner was no surprise to me. but I must confess that "Wedding Bells" (MGM) exceeded my expectations. I thought it very good entertainment, but from all accounts it did a "burster" at the Empire. My apologies to Mr. Leo. Its successor is "Father's Little Dividend" (MGM), a sequel to "Father of the Bride," which looks like another winner. Now for one right out of the bag. "Clochemerle" (United Artists) is taking a packet at the London Pavilion. I have yet to cover this side-splitting, though apparently slightly bawdy, French picture, but have seen the queues in Piccadilly Circus.

As for the general releases, "King Solomon's Mines" (MGM) and "Samson and Delilah" (Paramount) have, needless to say, got off to a great start, but it is far too early to name the victor in this mammoth trial of strength. But, despite colossal American opposition, "Pool of London" (GFD-British) is by no means outclassed. The showmanlike Ealing offering is taking real money and is obviously going to be one of the top grossers of 1951. "City Lights" (United Artists), the Charlie Chaplin reissue, is following up its West End success in selected situations. The current product does not look quite so promising, but you never can tell. And what a dull industry ours would be if you could!

By the way, thanks to the magnificent staff work of the KRS there are only six trade shows this week, against 25 in the four days of last!

Josh Billings

PRE-RELEASES AND RELEASE DATES

LEWIS MILESTONE'S 20th Century-Fox Technicolor drama, "Halls of Montezuma," telling the story of the recapture of a Japanese-held island in the Pacific, starts its initial West End pre-release at the Odeon, Leicester Square, W.C.2, today (Thursday). It stars Richard Widmark, with a supporting cast headed by Reginald Gardiner, Jack Palance, Richard Hylton, Richard Boone, Jack Webb, Bert Freed, Skip Homeier, Karl Malden and Neville Brand.

* * *

His first Hollywood rôle, in Universal-International's Technicolor, "The Golden Horde," completed, David Farrar has returned to England in time to attend the opening of Europa Films' "Night Without Stars," in which he co-stars with Nadia Gray, at the Leicester Square Theatre, W.C.2, on Thursday, April 12.

* * *

Larry Parks and Barbara Hale, romantic partnership of "Jolson Sings Again," are teamed once more in Columbia's marital drama, "Jealousy," which is now having its Atlantic première presentations in the *Queen Mary* and the *Caronia*. It is set to open at the London Pavilion, Piccadilly Circus, W.1, on April 13. Willard Parker, Una Merkel, Alan Reed and Eduard Franz have the principal featured parts.

"Gasoline Alley," first of a new film series being made by Columbia, has been booked for the Odeon Circuit, with national release commencing on May 7. In the tradition of the "Blondie" films, "Gasoline Alley" teams Scotty Beckett, Jimmy Lydon, Susan Morrow, Don Beddoe and Patti Brady.

* * *

"This is My Affair," comedy-drama of a ruthless mannequin whose scheming nearly ruins her friends, continues at the Odeon, Marble Arch, W.1. Susan Hayward, Dan Dailey and George Sanders star.

"Rawhide," outdoor drama, co-starring Tyrone Power and Susan Hayward in a story of a man, a girl and an eighteen-month-old child held captive at a lonely stagecoach station, was generally released over the Odeon Circuit on April 2.

* * *

At the London Pavilion, Piccadilly Circus, W.1, United Artists' French dialogue picture, "Clochemerle," has broken all the theatre's record since "The Outlaw." The queues at the theatre are comparable with the Rialto queues during the early weeks of "City Lights."

* * *

"To Have and To Hold," an Exclusive British quota production, was released on the Odeon circuit on Monday. This is Exclusive's second Odeon circuit release in three weeks.

* * *

"The Tinderbox," Adelphi's full-length coloured cartoon, based on Hans Andersen's fairy tale, has broken records for cartoon features at the Kinema, Cambridge.

* * *

Two British Lion releases, "The Wooden Horse" and "Gone to Earth," have broken all previous records at the Craven Cinema circuit houses in Ludlow, Church Stretton and Tenbury Wells.

* * *

Monarch's British production, "Lilli Marlene," has had an exceptional success at the Gaiety, Whitehaven.

* * *

"The Breaking Point," Warner's melodrama starring John Garfield and Patricia Neal, will be the feature treated in the BBC's "A Seat In the Circle" programme on Saturday.

* * *

The increasing popularity of serials all over the country is borne out by the reception of Republic's "Adventures of Captain Marvel."

Flashman the bully (John Forrest) gets his deserts from a farmer's boy (Anthony Doonan) in an episode from the new version of TOM BROWN'S SCHOOLDAYS, which Renown will trade show on Tuesday, April 10. The stars are John Howard Davies and Robert Newton

RENOWN FIXES "TOM BROWN" TRADE SHOW

RENOWN has fixed the trade show of the new British version of "Tom Brown's Schooldays," starring John Howard Davies and Robert Newton, at Studio One on Tuesday, April 10, at 10.30 a.m.

Presented by George Minter, the film has in featured rôles James Hayter, Michael Hordern and Max Bygraves; by special arrangement, Diana Wynyard, Kathleen Byron and Hermione Baddeley also have important rôles.

Among the youngsters appearing as Tom Brown's schoolfellows are John Forrest, John Charlesworth, Gabriel Woolf (winner of this year's RADA George Bancroft Gold Medal award), and Glyn Dearman.

Filmed largely at Rugby School, the scene of the story, "Tom Brown's Schoolday's" is claimed to be completely authentic in setting, detail and atmosphere, adhering faithfully to the spirit of Thomas Hughes' book.

The picture also reunites John Howard Davies and Robert Newton, the stars of "Oliver Twist," which broke box-office records throughout the country. It was produced by Brian Desmond Hurst, and directed by Gordon Parry from a screenplay by Noel Langley. The special music score was written by Richard Addinsell and is played by the Royal Philharmonic Orchestra conducted by Muir Mathieson.

The film will have its world première at the Gaumont, Haymarket, S.W.1, on Wednesday, April 11, and it will be shown concurrently at the Marble Arch Pavilion, W.1. It is to be released on the Odeon circuit on May 28.

Warner's Sets Trade Date for "Hornblower"

BIG NAVAL OCCASION

"CAPTAIN HORATIO HORNBLOWER, RN," Warner's big British production in Technicolor, with Gregory Peck and Virginia Mayo starred, will be trade shown on Tuesday, April 17, at the Palace, Cambridge Circus, W.1, at 2.30 p.m.

The film has its world première on Thursday, April 12, at the Warner Theatre, Leicester Square, W.C.2, before a host of distinguished personalities headed by Princess Margaret.

The première promises to be a notable international occasion as well as one of the social events of the film year. The latest list of those who have bought tickets for seats, thus aiding King George's Fund for Sailors and the Foundroyant Appeal, which benefit from all proceeds of the show, includes representatives of about a dozen countries.

Heading the list, in addition to Princess Margaret, are Lord and Lady Mountbatten, American Ambassador Gifford and Mrs. Gifford, the Ambassadors of Belgium, Ethiopia, Portugal and Saudi-Arabia, together with the Austrian Minister, the High Commissioner for Southern Rhodesia and the Commissioner General for Malta.

Mrs. Attlee, wife of the Prime Minister, has bought tickets, while the "Naval representation" is large, including Admiral of the Fleet Lord Fraser, Admiral Sir Percy Noble and Rear-Admiral Tufly Shelley, USN.

Most Ambitious Yet

The most ambitious picture ever made in Britain by Warner's—and as ambitious as any yet produced at Burbank, too—"Captain Horatio Hornblower, RN," was shot almost entirely at the Denham and Associated British Elstree studios; yet the action ranges from the Spanish Main to France and from England to the Mediterranean. Full-scale sea battles were staged; hundreds of British players and stunt men were employed on the floors for many of the more spectacular sequences; and some strikingly lavish interiors—such as, for example, the palace of a South American dictator—were erected in the studios.

C. S. Forester, whose "Hornblower" novels have been read by millions all over the world, himself adapted three of his stories so that the screenplay of "Captain Horatio Hornblower, RN," might be prepared. It was made by veteran director Raoul Walsh.

The list of featured players includes Robert Beatty, Terence Morgan, Denis O'Dea, James Robertson Justice, Moultrie Kelsall and Amy Veness.

Warner's, who will release "Captain Horatio Hornblower, RN," in London on October 1, is trying to save as many weeks for the picture at the Warner Theatre as a tight schedule will allow. At present it is arranged that the film shall run at the West End house until the end of May at least.

Sea-Going Display

In a Thames-side dry dock lies the *Bounty*, 800-ton three-masted windjammer which is being refitted and repainted as an attraction for the hundreds of thousands of visitors to the Festival of Britain.

One of the features aboard the ship will be the "Hornblower cabin," set aside for exhibits concerned with the Warner production of "Captain Horatio Hornblower, RN."

A cannon, a ship's wheel, set designs, a large coloured reproduction of a scene from the picture, stills, and many other items, will form the basis of what will be an impressive display, admirably linked with the concurrent showing of the film at Warner Theatre, Leicester Square.

Drama aboard a man-o'-war. Gregory Peck and Virginia Mayo are the stars of Warner's Technicolor picture, CAPTAIN HORATIO HORNBLOWER, RN, to be trade shown on April 17 *(See story in Col. 1)*

BRITISH FILM ON 20th-FOX SCHEDULE FOR AUTUMN SHOWINGS

SEPTEMBER has been fixed by 20th Century-Fox for showing "Bird of Paradise," in Technicolor, and co-starring Louis Jourdan, Debra Paget and Jeff Chandler; Danny Kaye in "On the Riviera," and "No Highway," made at Denham.

The pictures in the company's big line-up include: "Follow the Sun," co-starring Glenn Ford and Anne Baxter, a story of the American golf champion, Ben Hogan, who made a sensational come-back after becoming paralysed as a result of a car smash; "U.S.S. Teakettle," co-starring Gary Cooper and Jane Greer, a comedy about the crew of an experimental submarine-chaser that never left its berth; "Call Me Mister," modern Technicolor musical, starring Betty Grable and Dan Dailey, with comedian Danny Thomas in the leading supporting rôle.

"I'd Climb the Highest Mountain," co-starring Susan Hayward and William Lundigan, is also in Technicolor. "Half Angel," in Technicolor, co-stars Loretta Young and Joseph Cotten in a comedy of a girl with a split personality. "House On Telegraph Hill" has Valentina Cortesa, Richard Basehart and William Lundigan, in a story of a young Polish refugee

First Starring

"Will You Love Me In December?" will introduce Thelma Ritter (who scored in "All About Eve") as a co-star. Monty Woolley is the male star. David Wayne, Constance Bennett and Jean Peters are featured. "Mr. Belvedere Blows His Whistle" is the title of Clifton Webb's new picture. "On the Riviera" is Danny Kaye's first film for 20th Century-Fox. In Technicolor, it has the comedian in a dual rôle. Gene Tierney and Corinne Calvet co-star. This film will have its London première following Kaye's engagement at the Palladium in May.

"Take Care Of My Little Girl," also in Technicolor, is an exposure of snobbishness in colleges, and has Jeanne Crain, Jean Peters and Mitzi Gaynor. "Decision Before Dawn" was made in Germany, and tells a true story of German civilians who sabotaged their own country. Gary Merrill, Richard Basehart, Oskar Werner and Hildegarde Neff have the leads.

"No Highway," made in this country, with James Stewart, Marlene Dietrich, Glynis Johns and Jack Hawkins co-starring, is from Nevil Shute's best-seller of "back-room boys" whose work is devoted to the conquest of imperfections of flight. It will have a London première in September. Another Technicolor spectacle, produced personally by Darryl Zanuck, is "David and Bathsheba," dramatising the Biblical love affair. Gregory Peck is co-starred with Susan Hayward, and Raymond Massey and Kieron Moore are in support. Zanuck will also personally produce "Evangeline," with Debra Paget, Michael Rennie, Hugh Marlowe and Charles Laughton.

Mitzi Gaynor gets her first starring rôle in "Golden Girl," to be filmed in Technicolor, with Dennis Day and Thelma Ritter co-starring. "The Desert Fox," from Brigadier Desmond Young's best-selling novel about Rommell, has James Mason in the starring rôle. "The Marriage Broker Story" will co-star Thelma Ritter and Paul Douglas. "The Guy Who Came Back" co-stars Paul Douglas, Linda Darnell and Joan Bennett in a human interest comedy. "Meet Me After the Show" is a Betty Grable Technicolor musical.

In Australia, "Kangaroo" is being filmed in Technicolor, with Maureen O'Hara and Peter Lawford in starring rôles; and in this country filming is well under way on "The House On the Square," in which Tyrone Power is co-starred with Ann Blyth.

MIDNIGHT MATINEE AT STRATFORD

For "Browning Version"

DIRECTOR Anthony Asquith and producer Teddy Baird flew to Stratford-on-Avon on Monday to attend a special midnight Press showing of Terence Rattigan's "The Browning Version," at Sir Sidney Clift's Picture House. The show had been arranged by GFD to secure maximum publicity for the film in the Midlands immediately prior to its release at the Picture House, Stratford-on-Avon, on Monday, April 9.

Audience Meets Film-Makers

Representatives of all walks of life met producer Teddy Baird and director Anthony Asquith after a special preview last Friday at the Odeon, Brighton, of GFD's "The Browning Version."

Manager Sam Sackier asked his preview patrons for their comments on the film, so that he could incorporate them in a throwaway leaflet he is preparing for the pre-release run starting today (Thursday).

GFD's Smuggling Story Next Week

GFD's trade showing of Universal-International's Technicolor drama, "Smugglers' Island," starring Jeff Chandler and Evelyn Keyes, has been set for Monday, April 9, at 10.30, in the GB large theatre, Wardour Street, W.1. It is a present-day drama of smuggling and intrigue, set in the China seas.

MGM REUNITES A DANCING TEAM

Gene Kelly and Vera-Ellen will be teamed again as stars of an unusual dramatic musical, "Ghost of a Chance," to be produced at MGM this year by Joe Pasternak. It is the story of a young fellow who learns to dance from an old-time dancer while both are in gaol. The story reaches a climax when his past threatens to catch up with him and side-track his dancing career.

Van Johnson has been chosen for the starring rôle of the young priest, a comedy-dramatic rôle, in "When in Rome," which Clarence Brown will produce and direct this summer.

At the Newcastle trade show of AB-Pathe Technicolor musical HAPPY GO LOVELY, at the Haymarket Theatre. Don Nicholl, film critic of the "Evening Chronicle"; Mrs. Don Nicholl; E. White, Newcastle branch manager AB-Pathe; Chick Ellis, sales manager AB-Pathe; M. Beal, film critic of the "Newcastle Sunday Sun"; L. Lewis, district manager ABC

RKO in Wales and Scotland

BRITISH PICTURE LEADS SALES DRIVE LIST

CONTINUING his round-Britain-trip in connection with the sales drive launched to celebrate general sales manager Joe Vegoda's 21st birthday with RKO-Radio, Oscar Barber, RKO's drive captain, left on Monday for Cardiff. Next week he goes to Glasgow.

In Wales and Scotland he plans to meet many exhibitors in both territories. He will also brief branch managers on current activity concerned with the company's new productions.

Among the RKO releases connected with Mr. Barber's tour are :—

David E. Rose's "Circle of Danger," the Coronado production, filmed in Britain, starring Ray Milland, Patricia Roc, Marius Goring and Hugh Sinclair; Walt Disney's Technicolor "Cinderella"; Samuel Goldwyn's "Roseanna McCoy," outdoor drama, based on the Hatfield-McCoy family feud, starring Farley Granger, Joan Evans, Charles Bickford, Raymond Massey, Richard Basehart, and Gigi Perreau; the Preston Sturgess film, "Mad Wednesday," which brings back Harold Lloyd to the screen after a 12-year absence; "Our Very Own," the Samuel Goldwyn production; "Where Danger Lives," co-starring Faith Domergue, with Robert Mitchum and Claude Rains, in a drama; "Walk Softly, Stranger," which features Joseph Cotten and Valli, of "Third Man" fame; "Born to be Bad," drama, with a cast headed by Joan Fontaine, Robert Ryan and Zachary Scott; "Gambling House," starring Victor Mature, Terry Moore and William Bendix, in the story of the reformation of an alien thug; and "The Hunchback of Notre Dame," reissue.

Goldwyn to Film Hans Andersen

Samuel Goldwyn has signed playwright Sam Taylor, author of the current Rodgers and Hammerstein Broadway hit, "The Happy Time," to do the screen version of Goldwyn's film based on the life of Hans Christian Andersen. It will star Danny Kaye and Moira Shearer, and will be distributed through RKO-Radio.

Absent from the screen for two years, Charles Laughton has been called back to Hollywood by Wald and Krasna to take one of the seven leading rôles in "The Blue Veil," which Director Curtis Bernhardt now has before the cameras.

Margalo Gillmore, Broadway stage actress, and comedian Allen Jenkins have been signed for featured rôles in "Behave Yourself," initial Wald-Krasna production for RKO-Radio. Farley Granger and Shelley Winters are co-starred.

Gene Autry's Rodeo at Festival

Gene Autry's Rodeo will be one of the Festival of Britain attractions in June, when it will be presented at Earls Court.

Autry has commenced filming in "Silver Canyon" for Columbia on location near Pioneerstown, California, with Armand Schaefer producing this post-Civil War drama.

Having completed the feminine lead opposite John Derek in Santana's "The Secret," Jody Lawrence has now been teamed with Louis Hayward in "Son of Dr. Jekyll," which Seymour Friedman is directing. Alexander Knox is also in the film.

Recently returned from the United States, Bob Wolff, managing director of RKO-Radio, congratulates general sales manager Joe Vegoda on the success, to date, of the drive to celebrate Joe's 21st birthday with RKO. Also in the picture is David Jones, director of publicity

Arranged by "Bill" Moneypenny of the Gaumont State, Kilburn, this 30 ft. cut-out of Victor Mature, as Samson, was built and erected by Pressmatic Ltd. for the screening of Paramount's SAMSON AND DELILAH. Patrons entered the kinema by passing between, the legs of the cut-out. During playdate it was used on the canopy of the kinema, and will be routed to other kinemas

"SAMSON" GOES BIG ON RELEASE

CECIL B. DEMILLE'S "Samson and Delilah," which was generally released on Easter Monday, is already proving to be one of the greatest box-office attractions in Paramount's history so far as Britain is concerned.

Many telegrams and other messages reaching the company's head office in Wardour Street tell a remarkable story of the business which the picture has already done in its first period of general release.

Last week alone, over 70 prints of "Samson and Delilah" were being shown, and in both the London suburbs and in the main provincial centres the picture has shattered existing box-office records. At the Odeon, Glasgow, the picture broke the all-time day records, and in Liverpool, Blackpool, Morecambe, Lancaster, Southport, and the Isle of Man there have been large queues throughout the day as well as in the evenings.

At the Capitol, Dublin, "Samson and Delilah" has been playing to "absolute capacity," as well as in Manchester and Warrington. All records were broken on its opening at the Odeon, Birmingham, and in the Cardiff territory all the theatres in five key situations were packed from 3 o'clock onwards. At the Odeon, Newcastle, it played to nearly 9,000 patrons on Easter Monday in spite of a snowstorm and on the following afternoon the house was completely full shortly after lunch.

In addition "Samson and Delilah" has done equally well in Bristol, Plymouth, Cardiff, Swansea, Weston-super-Mare, Edinburgh, Dundee, Leeds, Bradford, Scarborough, Sunderland, Brighton, Northampton, Bournemouth, Southend-on-Sea.

NEWSREELS POOL "NATIONAL" SHOTS

26 Cameras Bring Jumps to Patrons

BRITAIN'S five newsreels will all be at the Grand National at Aintree next Saturday, sharing the job of shooting the most gruelling race of the year.

The amount of work and detail employed to reproduce this picture spectacle is phenomenal. Weeks before the event takes place conferences between the newsreel production staffs, cameramen, editors, etc., of the five British newsreels, are held on the course to site the camera positions and to arrange for special camera stands to be built for each jump for the exclusive use of the newsreels.

Every year the race is reviewed to decide whether any alterations are required to improve future filming. As the race is run twice round the course, with its 30 jumps, no one newsreel could possibly film the entire race. Therefore, it is customary on this event to pool resources to enable as many as 26 cameramen to operate. Incidentally, this is the only occasion when all the newsreel cameramen forget their normal rivalry to combine into one unified team to produce the best possible picture.

Four Zones

The course is divided into four zones, each newsreel responsible for its particular zone and all complementary to one another. British Paramount News is responsible for the important Zone No. 3, which takes in Becher's Brook, and the equally famous Canal Turn.

It is at these two jumps that special care is taken to record every incident by the use of the most modern camera equipment and technique. At Becher's Brook a normal approach shot is filmed "over the sticks," and a slow-motion camera is used to film a broadside shot, showing the grace with which the full field of riders and horses "sail" over the fence. Still a third camera is used at Becher's, concealed in the fence itself and operated electrically by remote control. This puts audiences right in the fence and shows the horses passing overhead, landing and galloping away to the next hazard. Very much the same is done at Canal Turn, where there are invariably a number of falls.

The whole story is treated as two major operations: firstly the actual filming, and, secondly, the compilation and editing of the scenes in their correct order. Every phase is timed to the minute, so that the newsreel reaches the screens in London on the following Sunday and throughout the country on the Monday.

To do this the negative is rushed to a near-by airfield and on to London by a specially chartered aircraft, which is met on arrival and rushed to the laboratories by fast cars, and editors and technicians go into action.

Final Selection

The main task is to make a final selection of scenes, which must, of necessity, be compressed within the normal newsreel length of 700 feet. Each jockey and horse must be most carefully identified—not a very easy task with the picture in negative form—and a commentary is then prepared to synchronise with each scene. The sound track of the commentary, together with the sound track of the race itself, must then be "married" to the edited picture.

During the early hours of Sunday the release copies begin to roll off the developing machines for despatch throughout the country by 'plane, train and road.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Al Jennings of Oklahoma (Columbia)—U.S.	78 min. (U)	Dan Duryea, ... Gale Storm, Dick Foran.	Fast-moving, thrill-packed Technicolor "outdoors," dealing with the exploits of two of the most cunning and ruthless hold-up men of the early west. Ending lacks moral values, but overall film first rate.	Capital "horse opera" (C).
Amoureux sont seuls au Monde, Les (Studio One Film Dist.) —French.	94 min. (A)	Louis Jouvet, ... Renee Devillers, Dany Robin.	Charming triangular romance developed with light, agreeable touch. Louis Jouvet's performance masterly.	Excellent booking for specialised halls.
Belle Le Grand ... ... (Republic)—U.S.	89 min. (A)	Vera Ralston, ... John Carroll, Muriel Lawrence.	Full-blooded period melodrama with a Barbary Coast background, hinging on the hectic love life of a beautiful woman gambler. Plot crowded, characterisation good, thrills big and staging impressive.	Very good popular booking (C).
Brat, The ... ... (Columbia)—U.S.	70 min. (U)	Gene Autry, ... Gail Davis, Dick Jones.	Regeneration outdoor comedy melodrama. Story, revolving around a truculent adolescent, more robust than subtle, and military academy asides ingenuous, but Gene Autry and famous horse Champion, in good form.	Reliable Autry, anyway for the "populars" and youngsters (CC).
Cause for Alarm ... (MGM)—U.S.	73 min. (A)	Loretta Young, ... Barry Sullivan, Bruce Cowling.	Arresting triangle melodrama firmly set in a psychiatric frame. Story of insanely jealous husband's plot to frame wife for murder good theatre and acting and direction first rate.	Very good "double bill" (NC).
Condemned in Error ... (Columbia)—U.S.	54 min. (U)	Charles Starrett, ... Smiley Burnette, Helen Parrish.	Modest outdoor comedy melodrama, covering the trial of a sheriff wrongly accused of murder. Action fast.	Reliable western support for small halls (CC).
Desperate Men ... ... (Columbia)—U.S.	56 min. (U)	Charles Starrett, ... Elena Verdugo, Steve Darrell.	Vest-pocket outdoor comedy melodrama. Plot conventional, but action fast and slapstick lively.	Modest small hall and kids' matinee "second" (CC).
Destination Big House (Republic)—U.S.	60 min. (A)	Dorothy Patrick, ... Robert Rockwell, James Lydon.	Nutshell romantic crime melodrama, slightly off the beaten track. Dorothy Patrick effective and support and staging adequate.	Good "second" (C).
Father's Little Dividend (MGM)—U.S.	81 min. (U)	Spencer Tracy, ... Joan Bennett, Elizabeth Taylor.	Delightful domestic comedy and sequel to "Father of the Bride." Story, hinging on a married man's reluctance to become a grandfather, cleverly told. Acting, dialogue and direction just right.	Excellent light booking (CC).
*Galloping Major, The... (British Lion)—British.	81 min. (U)	Basil Radford, ... Jimmy Hanley, Janette Scott.	Racing comedy drama opening in suburbia and ending with a nag's victory in the Grand National. Story very witty in parts, characterisation first class and dialogue snappy.	Good British light booking (CC).
Hoedown ... ... (Columbia)—U.S.	62 min. (U)	Eddy Arnold, ... Jock O'Mahoney, Carolina Cotton.	Western burlesque concerning a goofy movie star who luckily stages a comeback. Story feeble and guest talent undistinguished.	Ticklish "second" (CC).
Il Trovatore ... ... (Film Traders)—Italian	105 min. (U)	Singers: Gianna Pederzini, Antonio Salvarezza, Enzo Mascherini.	Screen opera which breaks convention with minimum damage to Verdi's music. Strong, fast-moving story.	Specialised and good gamble for advanced halls (C).
Jealousy ... ... (Columbia)—U.S.	78 min. (U)	Larry Parks, ... Barbara Hale, Willard Parker.	Platinum-plated farcical comedy with a clinical fringe. Regeneration story slightly uneven, but cast equal to inconsistencies and feminine appeal strong.	Acceptable light star attraction (CC).
Jungle Goddess ... (Falcon)—U.S.	50 min. (U)	George Reeves, ... Wanda McKay, Ralph Byrd.	Dull jungle adventure melodrama describing the exploits of two flyers in search of a missing heiress. Not sufficiently polished to provide adult entertainment.	Mediocre club support (CC).
Lost Youth ... ... (Gioventu Perduta) (Archway)—Italian.	80 min. (A)	Jacques Sernas, ... Diana Borghese, Massimo Girotti.	Heavy unimaginative romantic crime melodrama about a young student gangster who is finally cornered by his sister's boy-friend detective.	Mediocre specialised booking (NC).
My Outlaw Brother ... (Eros)—U.S.	82 min. (A)	Robert Preston, ... Mickey Rooney, Robert Stack.	Crowded but highly coloured "south of the Mexican border" western. Few surprises but conventional fights and chases should prove adequate.	Fair western for the masses and schoolboys (CC).
Next Voice You Hear, The (MGM)—U.S.	80 min. (A)	James Whitmore, ... Nancy Davis, Gary Gray	Modern domestic drama, speculating on the reactions of a typical American working-class family to broadcasts by God. Treatment a trifle uneven, but characterisation very good and emotions honest.	Unusual and extremely worthwhile "double bill" (C).
†Pagan Love Song ... (MGM)—U.S.	76 min. (U)	Esther Williams, ... Howard Keel, Charles Mauu.	Light-hearted Technicolor musical set in the South Seas. Romantic story slight, but co-stars in good form. Water spectacle dazzling.	Good star and title attraction (CC).

Continued on page 18

Reviews for Showmen: *Edited by Josh Billings*

THERE IS ANOTHER SUN

Butcher's. British (A). Featuring Susan Shaw, Maxwell Reed and Laurence Harvey. Produce by Ernest G. Roy. Directed by Lewis Gilbert. Screenplay by Guy Morgan. Director of photography, Wilkie Cooper. Musical director, Wilfred Burns. 8,500 feet approx. Release not fixed.

HUMAN, colourful and exciting low life melodrama, staged in a typical English fairground. It tells of the chequered love affair of a young boxer and a penniless chorus girl who foolishly put their trust in a reckless, utterly unscrupulous "wall of death" rider, but fortunately escape the full consequences of their misplaced loyalty. The characters are extremely well drawn, human interest and humour alternate smoothly, atmosphere is completely convincing and its speedway crash finale is perfectly timed and executed. Artistic and forthright, it should prove a box-office turn-up. Very good British booking.

Story.—Maguire, a boxing booth scrapper, and Racer, an ex-speedway rider now appearing in a "wall of death" sideshow, become acquainted with Lilian, an out-of-work dancer. Racer makes an immediate impression on Lilian, but his one aim is to raise fifty pounds to buy a mount and return to the speedway. Maguire, like Lilian, is fascinated by Racer and "borrows" the money for him from his boss. He is found out, but still retains his regard for Racer and helps him steal a car. The police start inquiries, and before very long things look black for Maguire and the innocent Lilian. Racer, now wanted for manslaughter, is back on the track. He crashes to his death in his first race, and an understanding detective decides to close the case. Lilian and Maguire celebrate their lucky break by getting married.

Production.—The picture loses no time in introducing and establishing its characters and effectively employs its triangle tale to take its audience behind the scenes of the fairground and the speedway. Susan Shaw is very natural as Lilian, Maxwell Reed and Laurence Harvey register in contrast as Racer and Maguire, and Hermione Baddeley and Leslie Dwyer provide appropriate comedy relief as a couple of middle-aged love birds. None has done better work. The death of Racer is not exactly a surprise, but it takes place in breath-taking circumstances and stoutly prefaces the happy ending. Watertight, excellently acted and skilfully balanced, it cross-sections London's seamy side with fidelity, showmanship and despatch. Full marks to the cast, producer, director and cameraman.

Points of Appeal.—Down to earth, human and suspenseful story, first-rate acting, popular comedy relief, realistic thrills and arresting climax.

THE GALLOPING MAJOR

British Lion. British (U). Featuring Basil Radford, Jimmy Hanley and Janette Scott. Produced by Monja Danischewsky. Directed by Henry Cornelius. Screenplay by Monja Danischewsky and Henry Cornelius. Director of photography, Stanley Pavey. Musical director, Muir Mathieson. 7,361 feet. Release not fixed.

RACING comedy drama opening in suburbia and ending at Aintree. It's about a syndicate of working men and women, headed by an ex-army pet-shop proprietor, who own an odd-looking nag, but manage to win a Grand National. Its types are cleverly drawn and it contains many brilliant satirical touches, but towards the finish it handicaps itself by trying to be a little too clever. Yet despite its few laboured moments, it's clean, witty, wholesome and typically English fun. Good British light booking.

Story.—Major Hill, a pukka ex-cavalry man, owns a pet shop in a London suburb. He cannot resist a bet, and as a result, Harold Temple, a bailiff's man, moves in on Hill and his young daughter, Susan. Hill gets out of trouble at Alexandra Park and resolves to buy a certain racehorse. Temple, Bill, a bus driver, his girl, Pam, Maggie, a waitress, and other working folk agree to form a syndicate with Hill in charge. Sir Robert Medleigh, a sportsman of the old school, finds the rest of the cash, but Hill buys the wrong animal, later named the Galloping Major, by mistake. Some members complain, but most side with Hill. The Galloping Major is trained for the Grand National, but roams into a film studio the day before the race. He is discovered in time, but Hill is forced to take the mount. He rides the horse to victory in the craziest "National" of all time.

Production.—The picture opens in Lamb's Green, a fictitious but nevertheless typically English suburb, and its main features, which include an LPT garage and a prominently situated convenience, are neatly described. The widely assorted characters, portrayed by Basil Radford, A. E. Matthews, Janette Scott, Jimmy Hanley, Rene Ray, Joyce Grenfell and Hugh Griffiths are subtly caricatured, while guest artists Charles Smirke, Raymond Glendenning and Bruce Belfrage strengthen atmosphere. The racecourse backgrounds are authentic, but some of the incidental gags are overplayed, and the Galloping Major's journey to the film studio is hardly necessary. Even so, the film ends, as it begins, in great style. Nothing could be funnier than the Galloping Major's Grand National. In all, an attractive box-office longshot.

Points of Appeal.—Novel story, homely and exciting backgrounds, clever characterisation, witty dialogue and uproarious finale.

FATHER'S LITTLE DIVIDEND

MGM. American (U). Directed by Vincente Minnelli. Featuring Spencer Tracy, Joan Bennett and Elizabeth Taylor. 7,300 feet. approx. Release not fixed.

DELIGHTFUL domestic comedy. A sequel to "Father of the Bride," it begins exactly where the parent offering left off and sympathetically and amusingly records Pop's reactions to the news that his young married daughter is soon to become a mother. Naturally, the bridegroom's people are no less concerned and excited than the bride's and the clash of good wills, perfectly put over by a hand-picked cast, headed by Spencer Tracy, provides eighty minutes of intensely human and thoroughly enjoyable light entertainment. Few films can boast of happier box-office credentials. Excellent light booking.

Story.—Having got over the financial strain of his only daughter Kay's wedding Stanley Banks a typical middle-aged man, feels spring in the air and suggests that he and his wife Ellie take a holiday, but before he has a chance to plan he learns that Kay is going to have a baby. The prospect of becoming a grandfather definitely shakes up Stanley. He soon finds himself at loggerheads with

NEW FILMS AT A GLANCE—continued

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Pygmy Island ... ... (Columbia)—U.S.	**67 min. (U)**	Johnny Weissmuller, Ann Savage, Steve Geray.	Exuberant adventure comedy melodrama, the latest of the popular Jungle Jim saga. Story and team work up to scratch, thrills well timed and staging colourful.	**Good series hokum (CC).**
Redhead and the Cowboy, The (Paramount)—U.S.	**82 min. (A)**	Glenn Ford, ... Edmond O'Brien, Rhonda Fleming.	Spectacular espionage melodrama with a Civil War background. Plot a trifle hazy, characterisation very good, finale terrific and scenery superb.	**First-rate western (C).**
Rogue River ... ... (Eros)—U.S.	**81 min. (A)**	Rory Calhoun, ... Peter Graves, Frank Fenton.	Tough outdoor melodrama in Cinecolor, describing how a son's relationship is put to the test when his police chief father takes advantage of the proceeds of a bank robbery. Fights, action and scenery should satisfy the majority.	**Good family outdoors (C).**
Singin' Spurs ... ... (Columbia)—U.S.	**61 min. (U)**	The Hoosier Hotshots, Kirby Grant, Patricia White.	Scatterbrained cowboy-Indian comedy set on a dude ranch. Hotshots' gagging and music bright.	**"Second" mainly for Hoosier fans and youngsters (CC).**
Smuggler's Gold ... (Columbia)—U.S.	**63 min. (A)**	Cameron Mitchell, Amanda Blake, Carl Benton Reid.	Salty pocket "thick ear," hinging on the villainy of an artful and wicked old smuggler. Story a trifle serial-like, but Carl Benton Reid's performance arresting and underwater thrills showmanlike.	**Good "second" for masses and sticks (C).**
***There is Another Sun ... (Butcher's)—British.**	**95 min. (A)**	Susan Shaw, ... Maxwell Reed, Laurence Harvey.	Human, colourful and exciting low life melodrama, staged in a typical English fairground. Characterisation very good, action smooth, comedy relief bright and speedway thrills spectacular.	**Very good British booking (C).**

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**
*** British Picture.** **† In Colour.**

Doris and Herbert Dunstan, parents of Buckley, Kay's husband, over housing plans and the naming of the child-to-be, but Ellie is perfectly serene. Kay and Buckley also suffer from pre-confinement jitters, but the baby, a bouncing boy, arrives comfortably. At first it refuses to take to Stanley, but everything is all right by the time Christening Day comes round. Stanley is a proud grandfather at the fade-out.

Production.—The picture, like its predecessor, starts with Spencer Tracy contributing a kindly and amusing homily on paternal responsibilities and then proceeds to make gentle sport of all the trying and exciting things that happen during the wait for the baby and its early upbringing. Most family folk will see some of their own fears and joys revived in the happenings and nostalgic sentiment is one of its strong suits. Witty dialogue is substituted for clichés, and the play is worth its weight in gold if only for completely allaying prospective mother's apprehensions. Incidentally, it was picked up at the Empire and did it go down well! Wise exhibitors will seize the opportunity of booking, or rather backing, a winner after it has passed the post.

Points of Appeal.—Bright and homely story, very good characterisation by all concerned, neat direction, irresistible comedy highlights, tender domestic touches, compelling feminine angle and box-office series and star values.

JEALOUSY

Columbia. American (U). Directed by Edward Buzzell. Featuring Larry Parks, Barbara Hale and Willard Parker. 7,025 feet. Release not fixed.

PLATINUM-PLATED farcical comedy, with a clinical fringe. It concerns a wealthy playboy who becomes jealous of his attractive doctor wife's handsome male patients, but steers his marriage clear of the rocks by finding worthwhile occupation. He champions the cause of refugee medicos. The crusading second half is slightly incongruous, but happily its popular leading players keep their tongues in their cheeks. All told, pleasant diversion. Acceptable light star attraction.

Story.—Peter Kirk, a young millionaire, comes a cropper in his car and is attended by Helen Hunt, a comely doctor. They fall in love and promptly marry. Helen continues in practice, but Peter, victim of his own idleness, becomes suspicious of Helen's trousered consultants. Vandemer, an upstanding lawyer, particularly annoys him. Following a showdown, Helen accuses Peter of being a loafer and makes for Reno. Later, Peter is saved from a serious accident by a newsboy. The youngster is badly hurt, but a foreign surgeon restores him to health. Learning that refugee doctors are not allowed to follow their profession in the States, Peter builds a special hospital for them. Having done something of note, Peter goes to Reno and persuades Helen to give him another chance.

Production.—The film is good, if familiar, fun for the first hour, but it cools off a bit when it plunges into propaganda. Least affected by its sudden change of mood is Barbara Hale, cast as Helen, and her example, later followed by the others, enables the play to regain its sense of humour in time for a happy slapstick finale. Despite inconsistencies, women should find its central gag amusing.

Points of Appeal.—Bright, though uneven story, tantalising performance by Barbara Hale, good staging, obvious feminine angle and popular stars.

ROGUE RIVER

Eros. American. (A). Photographed in Cinecolor. Directed by John Rawlins. Featuring Rory Calhoun, Peter Graves and Frank Fenton. 7,337 ft. Release not fixed.

TOUGH and stimulating outdoor melodrama, photographed in Cinecolor in the rugged Oregon river country, describing how a son's relationship with his father is put to the severest test when a tough, middle-aged police chief attempts to acquire for himself the proceeds of a bank robbery, but meets a heroic, if traditional end. The general he-man approach with a mere suspicion of romance and natural scenery should satisfy the majority. Good family outdoors.

Story.—Pete Dandridge, son of a local police chief, and himself a policeman, comes home for a month's vacation and renews friendship with Ownie Rogers, his carefree cousin. Joe Dandridge, his father, dislikes Ownie and his friend, Grifter, a cranky old miner, who was sentenced some years previously by Joe. When the bank is robbed of gold dust Joe finds some of it in Grifter's shack, but following his arrest the old man commits suicide. Grifter's will leaves Joe all the gold dust to be found in the shack, providing nobody proves that it belongs to the bank, in which event Ownie becomes sole beneficiary. Joe is determined to claim the money and is forced to resign. Meanwhile, Ownie learns from his girl friend that part of the gold came from the robbery, but during the showdown he is killed by Joe. Pete tries to persuade his father to give himself up, but helps him to kill one of the bank robbers. Joe chooses his own way out and is shot down by the police.

Production.—Although the story is, at times, overcrowded with subsidiary characters and minor side issues, the enthusiasm is easily worked up with straight-from-the-shoulder action and minor thrills. Rory Calhoun and Peter Graves are evenly matched as Ownie and Pete and Frank Fenton steals the honours as the chief of police.

Points of Appeal.—Good fights and scenery, adequate characterisation, modest humour, colour and fair-paced action.—W. J. S.

DESTINATION BIG HOUSE

Republic. American (A). Directed by George Blair. Featuring Dorothy Patrick, Robert Rockwell and James Lydon. 5,400 feet. Release not fixed.

NUTSHELL romantic crime melodrama slightly off the beaten track. It centres upon an attractive school teacher who receives a large and unexpected legacy from a racketeer in circumstances that cause her to be chased by rival gangsters and scandalised by her neighbours. Occasionally top-heavy, it nevertheless underlines its point with holding and exciting entertainment. Dorothy Patrick, completely natural in the lead, binds it together. Good "second."

Story.—Janet Brooks, young schoolmistress, spending the week-end alone in the cabin of Doctor Walter Phillips, her fiancé, gives aid to Joe Bruno, a wounded gangster. Ed Somers and Stubby Moore, Joe's enemies, finish him off, but before he dies he makes a will leaving 80,000 dollars to Janet. Although the money cannot be found in the cabin, the Press and all the local busybodies accuse Janet of having an affair with Joe. Other gangsters, besides Ed and Stubby, try to find the cash, but without success. Eventually, Fred, Janet's young brother, recovers the hoard and is tempted to use it to meet racing debts. Happily, his conscience triumphs. The crooks then liquidate themselves and Janet ends further argument by donating the money to Walter's hospital.

Production.—The picture hits home when it clearly shows through the innocent Janet how ready the best people are to suspect the worst of their so-called friends, but some of the gangster by-play is irrelevant. Overloading does not, however, result in serious breaks in story continuity. It's quite a capsule!

Points of Appeal.—Arresting and provocative story, good performance by Dorothy Patrick, adequate support and presentation, and handy footage.

THE NEXT VOICE YOU HEAR

MGM. American (A). Directed by William A. Wellman. Featuring James Whitmore, Nancy Davis and Gary Gray. 7,173 feet. Release not fixed.

MODERN domestic drama, or rather parable. Down to earth in atmosphere and detail, it speculates on the reactions of a typical American working-class family to broadcasts by God. The leading characters are naturally portrayed and much of the by-play is both homely and amusing, but towards the finish, obstetrics get the better of theology and the final note of exaltation is somewhat false. Yet for all its faults it's impressive spiritual pamphleteering. Unusual and extremely worthwhile double bill.

Story.—One evening, while Joe Smith, an aircraft employee, his wife and young son, Johnny, are listening to the radio, the Voice of God suddenly breaks in. The Voice is heard on subsequent nights at precisely the same time, 8.30. It chides the unbelievers and Joe panics, his wife, who is expecting her second child, has false labours and Johnny begins to fear his father, but by the time the last broadcast draws near all is tranquil. Mr. Smith has found his true self. Mrs. Smith is safely delivered of a daughter and Johnny's confidence in his father is restored. God has entered their hearts.

Production.—The picture's aim is to bring religion into the home, and even though it is a trifle self-conscious at times, its emotions are completely honest. And uplift apart, it makes a strong appeal to the women through its very human approach to the hazards and joys of motherhood. James Whitmore slightly overacts during a drunk scene, but otherwise he never puts a foot wrong as Joe; Nancy Davis, who makes no attempt to conceal her condition, contributes a moving performance as Mrs. Smith, and Gary Gray is a likeable Johnny. All three are real people, and confirm the miracle.

Points of Appeal.—Moving and provocative theme, good characterisation, strong religious and feminine angles and obvious exploitation values.

THE REDHEAD AND THE COWBOY

Paramount. American. (A). Directed by Leslie Fenton. Featuring Glenn Ford, Edmond O'Brien and Rhonda Fleming. 7,444 ft. Release not fixed.

SPECTACULAR espionage melodrama, with a Civil War background. It's about a forthright redhead, working for the Confederates, and a genial cowboy who cross swords with an unscrupulous soldier of fortune and ultimately conquer in breathtaking circumstances. The plot is rather involved, but particularly good characterisation enables it to beat the handicap. Magnificent scenery provides the finishing touch. First-rate western

Story.—Candace Bronson, a beautiful redhead, secretly works for the Confederates. One of her agents is mortally wounded and Gil Kyle, a roving cowboy is accused of the killing. He chases Candace to clear himself. Both are pursued by Dun Jeffers, a Union officer posing as a cattle dealer. They finish up in the hide-out of Lamartine, a Confederate colonel, who is using his position and knowledge to raid Union gold shipments for his own benefit. Gil, Candace and Dun soon see through Lamartine's villainy and join forces, and after Dun is shot down Gil contacts a Union detachment. In the storming final foray Lamartine is captured and Gil and Candace form a permanent partnership.

Production.—The film is somewhat obscure at the start, but as soon as the leading characters, enacted with skill and vigour by Glenn Ford, Edmond O'Brien, Rhonda Fleming and, last but by no means least, Alan Reed, get into their stride the fur flies against marvellous natural backgrounds. The big scrap between Lamartine and his henchmen and the military is brilliantly handled and rockets it into the top flight. Lastly, a word for the fine camera work.

Points of Appeal.—Strong story, good characterisation, showmanlike climax, popular cast and fine scenery and photography.

PYGMY ISLAND

Columbia. American (U). Directed by William Berke. Featuring Johnny Weissmuller, Ann Savage and Steve Geray. 6,079 feet. Release not fixed.

EXUBERANT adventure comedy melodrama, the latest addition to the popular Jungle Jim saga. It covers a lively battle

REVIEWS—continued on page 20

REVIEWS—*continued from page 19*

over vital war material in which the U.S Army, a beautiful young woman, friendly pygmies, desperate foreign agents and all manner of ferocious animals are engaged. The outcome is a foregone conclusion, but the incidental forays carry a full complement of thrills. It'll keep the masses and the youngsters on their toes. Good series hokum.

Story.—Major Bolton, an American Army officer, and a party of men are despatched to the African jungle to trace Ann Kingsley, an attractive WAC captain, who vanished while searching for a special fibre needed in the manufacture of war supplies. Jungle Jim, the famous hunter, leads Bolton's safari and eventually they find Ann in the safe custody of pygmies. Leon Marko, a foreign agent, is also out to grab the stuff. He and his henchmen put up quite a scrap, but in the end Jungle Jim and the lively pygmies prove too much for them.

Production.—The picture contains a number of exciting animal asides and plenty of serial-like roughstuff involving humans, but the highlight of the jamboree is the team work of the pygmies. They are a thrill and an entertainment in themselves. As for Jungle Jim, he's an amiable and virile master of ceremonies.

Points of Appeal.—Spirited action, bizarre settings, disarming sense of humour, and series values.

SMUGGLER'S GOLD

Columbia. American. (A). Directed by William Berke. Featuring Cameron Mitchell, Amanda Blake and Carl Benton Reid. 5,649 *feet. Release not fixed.*

SALTY pocket "thick ear," hinging on the deep-dyed villainy of a wicked old smuggler masquerading as a law-abiding fisherman. It's a bit serial-like in places, but Carl Benton Reid acts with such relish and conviction as the grey-haired rogue that interest is held at concert pitch. Spectacular underwater thrills appropriately round off the full-blooded malarky. Good "second" for the masses and sticks.

Story.—"Pop" Hodges owns a marine store and fishing smack, but his true vocation is smuggling gold. Susan Clarke, "Pop's" niece, engaged to Mike Sloan, a deep-sea diver, is completely unaware of her uncle's sinister activities. "Pop" frames Mike for murder and then forces him to dive for gold, coolly looted from a confederate. Mike manages to get word to Susan and she informs the coastguards. They arrive in time to apprehend "Pop" and save Mike from a watery grave.

Production.—The picture takes only sixty-three minutes to run, but during that short time its central character, vividly brought to life by Carl Benton Reid, does enough dirty work for a couple of features. What with his exuberant machinations and the well-timed underwater thrills, it packs quite a wallop.

Points of Appeal.—Fast moving, suspenseful story, fruity portrayal by Carl Benton Reid, handy footage and showmanlike and salutary climax.

THE BRAT

Columbia. American. (U). Directed by John English. Featuring Gene Autry, Gail Davis and Dick Jones. 6,308 *feet. Release not fixed.*

REGENERATION outdoor comedy melodrama. It concentrates on Gene Autry's determination to save a high-spirited youth from evil company and winds up in a fashionable military academy. Its artless plot unfolds with more vigour than subtlety, but moral values are good and there is no lack of action. Reliable Autry anyway for the "populars" and youngsters.

Story.—Gene Autry, forthright, silver-throated cowboy, is appointed guardian of Randy Pryor, a headstrong youth. Randy can't resist a gamble and becomes easy game for Pat Feeney, a crook who nurses a grudge against the boy's dead father. Gene persuades the commandant of New Mexico Military Institute to accept Randy, but the lad soon disgraces himself and runs away. He finds an uneasy haven with Pat and is later framed for murder. Chased by Pat and his gunmen into the wilds, he looks a "gonner," but Gene and the cadets rescue him. Now chastened, Randy returns to the military school and becomes the prize pupil.

Production.—The conventional western sequences and shooting affrays are realistically put over, but the military academy asides are most ingenuous. Its fourth form approach does not, however, seriously affect Gene and the cadets rescue him. Now chastened, are equal to all contingencies, and their lively team work gives a disarming touch to the adolescent hokum. It should win the approbation of youngsters.

Points of Appeal.—Wholesome and varied action, good all-round performance by Gene Autry, tuneful songs, exciting climax and obvious star values.

MY OUTLAW BROTHER

Eros. American (A). Directed by Elliott Nugent. Featuring Robert Preston, Mickey Rooney and Robert Stack. 7,393 *feet. Release not fixed.*

CROWDED but highly coloured and rambling "South of the Mexican border" western, telling of a young dude's adventures and final disillusionment when he meets his outlaw brother, a morose soul with a sizable chip on both shoulders. Fair western for the masses and schoolboys.

Story.—While on his way to visit his brother Patrick, presumed to own a silver mine in Mexico, Denny O'More, a New Yorker, is befriended by Joe Wardner, a Texas Ranger, assigned to capture El Tigre, a notorious bandit. Both, however, are captured by the bandit's men, but with the help of a blacksmith they escape. Denny meets Carmel Alvarado, with whom he falls in love, and while appealing to her to dissuade his brother from associating with the bandits he is taken prisoner and taken to the bandit's stronghold. Meanwhile Joe, the blacksmith, and Carmel also fall into the bandit's trap. Following their escape they are engaged in a running battle with the bandits and Patrick is killed by Joe and unmasked as El Tigre.

Production.—There are few surprises in the story, but there is plenty of humour, intentional and otherwise. Gunplay, chases and scenery are quite good, but one is never sure when Mickey Rooney is clowning or taking the fight seriously. Robert Preston is convincing enough as the Ranger, but Robert Stack is a little out of characterisation as the bandit, and the calls on Wanda Hendrix as Carmel are negligible. There is nothing that warrants the "A" certificate.

Points of Appeal.—Crowded plot, chases and fights, slight romantic interest and stars.—W. J. S.

HOEDOWN

Columbia. American. (U). Directed by Ray Nazarro. Featuring Eddy Arnold, Jock O'Mahoney and Carolina Cotton. 5,672 *ft. Release not fixed.*

WESTERN burlesque concerning a goofy movie star who luckily stages a comeback after being dropped by his studio. It introduces a number of popular American radio turns, but the guest talent fails to atone for a feeble plot and hackneyed gags. Ticklish second.

Story.—When Stoney Rhodes, a cowboy-crooner, is given the air, Vera Wright, a reporter, jumps into his car in the hope of securing a human interest story. They run out of gas in the wilds and seek shelter at a farm owned by Eddy Arnold, a well-known wireless singer. Eddy holds amateur night for charity and Buttons, a thug, and his henchmen decide to grab the takings. Carolina Cotton, another entertainer, falls for Stoney and when Buttons and his mob really get tough she inspires Stoney to put up a fight. He knocks the hoodlums for six and his victory results in many movie offers.

Production.—The film starts and finishes with a hectic motor chase, but the rest is a colourless amalgam of slapstick, fisticuffs and sugary song. Eddy Arnold and Carolina Cotton come to the screen with quite a radio reputation, but are fish out of water. The least said about Jock O'Mahoney the better.

Points of Appeal.—Artless fooling and "U" certificate.

CONDEMNED IN ERROR

Columbia. American. (U). Directed by Ray Nazarro. Featuring Charles Starrett, Smiley Burnette and Helen Parrish. 4,912 *ft. Release not fixed.*

MODEST outdoor comedy melodrama covering the trial of a sheriff wrongly accused of murder. Flashback presentation gives the old malarky a slightly new look, but not at the expense of humour. Quite a well-balanced job in its way. Reliable western support for smaller halls.

Story.—Steve Warren, a sheriff, goes after an outlaw band which has been holding up coaches run by pretty Nora Reed. Steve captures one of the leaders, Nora's brother, but he is murdered while in jail. Garvey Yager, unscrupulous lawyer, and Alfred Murdock, a crooked estate dealer, are the real culprits and they pin the blame on Steve. Steve is found guilty, but he escapes with the aid of Smiley Burnette, his comic buddy. He quickly dons his Durango Kid disguise and unmasks the villains.

Production.—The picture centres upon the court room and the flashbacks, with Charles Starrett doing his stuff in the dual rôle, dovetail smoothly. There are incidental songs, but they never intrude.

Points of Appeal.—Robust action, appropriate light relief and series values.

CAUSE FOR ALARM

MGM. American (A). Directed by Tay Garnett. Featuring Loretta Young, Barry Sullivan and Bruce Cowling. 6,639 *feet. Release not fixed.*

ARRESTING triangle melodrama, firmly set in psychiatric frame. It's about a young wife who narrowly escapes being bumped off by her ailing, insanely jealous husband, only to find that her spouse, a sudden victim of heart failure, has written to the district attorney charging her with murder. The play centres on the letter and the desperate fight to prevent it from being delivered creates terrific tension. Cleverly acted and realistically staged, it's gripping theatre. Very good "double bill."

Story.—George Z. Jones, a breezy army pilot, competes with Ranney Grahame, a naval doctor, for Ellen, a pretty and intelligent girl. George wins, but after the war and his marriage to Ellen he becomes ill in mind and body. Ranney is the Jones' practitioner, and George believes that Ranney and Ellen are in love. Suspecting Ellen of poisoning him, he writes to the district attorney. Unaware of its contents, Ellen hands the letter to the postman. George prepares to shoot Ellen and plead self-defence, but succumbs to a sudden heart attack. Now knowing the purpose of the note, Ellen frantically tries to get it back. She fails at first, but an unexpected twist finally puts her and Ranney in the clear.

Production.—The picture takes a little time to get into its stride and leaves a few things unexplained, but as soon as the letter is handed to the postman, and Ellen, played with heart-searing and terrifying conviction by Loretta Young, becomes aware of its contents, tension rapidly mounts. By the time it is unexpectedly returned unopened suspense is well nigh unbearable. It'll have the women on the edge of their seats.

Points of Appeal.—Powerful story, subtle human and feminine angles, very good characterisation and stark climax.

REVIEWS—*continued on page 24*

The Film of London's

s Longest-running Play

EYE VIEW

featuring

DIANA DORS
JOHN BLYTHE
BRUCE SETON
DIGBY WOLFE

and introducing

ERIC DAVIES

Screenplay by R. F. DELDERFIELD
(by arrangement with H. J. BARLOW)

Produced by HENRY HALSTED

Directed by JACK RAYMOND

A BYRON FILM PRODUCTION
DISTRIBUTED BY A.B.F.D.

WATCH FOR PROVINCIAL TRADE SHOW DATES

REVIEWS—*continued from page 20*

PAGAN LOVE SONG

MGM. American (U). Photographed in Technicolor. Directed by Robert Alton. Featuring Esther Williams, Howard Keel and Charles Mauu. 6,881 *feet. Release not fixed.*

LIGHT-HEARTED musical, set in the South Seas and photographed in Technicolor. It tells of romance between a young American schoolmaster and a glamorous girl from the States and turns on the heroine's deceptive Tahitian tan. It is completely transparent, but streamlined Esther Williams's superb swimming and Howard Keel's rousing singing, together with fine scenery, enable it to cover most of its footage with agreeable escapist entertainment. Good star and title attraction.

Story.—Hap Endicott, a likeable and manly pedant, inherits a plantation in Tahiti. As soon as he lands he meets Mimi Bennett, a comely, wealthy and very bronzed girl. She is also from the States, but Hap mistakes her for a native and offers her a job as housekeeper. She fixes up Hap with Tavae and Teuru, real Polynesians, but does not disclose her identity. Eventually, Hap learns the truth and he and Mimi fall in love, but the usual complications arise before the two finally get spliced.

Production.—Esther Williams is ravishing and registers in the underwater sequences as Mimi, and Howard Keel effectively puts over the catchy song numbers as Hap, but neither is flattered by the tale. The mistaken identity plot leads to harmless fun and games, and when invention runs dry a spectacular aquatic dream scene is introduced. What with one and the other and the superb settings, the film provides 70-odd sunny, if not intoxicating, minutes.

Points of Appeal.—Dazzling aquatic and dancing interludes, sumptuous staging, catchy numbers, box-office co-stars, and Technicolor.

SINGIN' SPURS

Columbia. American (U). Directed by Ray Nazarro. Featuring The Hoosier Hotshots, Kirby Grant and Patricia White. 5,530 *feet. Release not fixed.*

SCATTERBRAINED cowboy-Indian comedy, set on a dude ranch. It tells of attempts by The Hoosier Hotshots to raise money for an irrigation scheme, but depends more on the clowning of its eccentric hillbilly instrumentalists than its plot and gags for its entertainment. "Second" mainly for Hoosier fans and the youngsters.

Story.—Jeff Carter, a ranch-owner, his sweetheart, Joan, and The Hoosier Hotshots promise the Indians they will help finance a much-needed water project. They soon come up against unexpected snags and decide that the only way out is to marry Hezzie, the leader of The Hotshots, to Clarissa Bloomsbury, a fluttering spinster reputed to be wealthy. Despite his objections, Hezzie is dragged to the altar, but he eventually gets out of the fix.

Production.—The Hoosier Hotshots have their moments, but, apart from their syncopation and fooling, the film is little more than a two-reeler spun out to six. Quips and tunes are constantly repeated.

Points of Appeal.—"U" certificate, handy footage and The Hoosier Hotshots.

BELLE LE GRAND

Republic. American (A). Directed by Allan Dwan. Featuring Vera Ralston, John Carroll and Muriel Lawrence. 8,074 *feet. Release not fixed.*

FULL-BLOODED period melodrama, hinging on the hectic love life of a beautiful woman gambler, operating on the colourful Barbary Coast. Crowded plot takes in everything from slick stock exchange dealings and mining swindles to the launching of a pretty and talented singer, and effectively punctuates each phase with rugged fights and thrilling spectacle. Vera Ralston and John Carroll easily meet all dramatic demands, Muriel Lawrence makes a promising debut as a vocalist and both the supporting cast and the detail are first class. In all, vigorous and generous screen fare. Very good popular booking.

Story.—Belle Le Grand, a ravishing woman sent to prison for a murder committed by her unscrupulous ex-husband, is released after five years and becomes the owner of a successful San Francisco saloon. She is attracted by Lucky John Kilton, handsome partner in a silver mine, and shares in the profits when John beats Montgomery Crane, a tricky market manipulator. Crane turns out to be Belle's former husband, and he determines to repay John in his own coin. Meanwhile, Belle secretly finances the singing career of her young sister, Nan. John eventually falls for Nan, but Belle wisely intervenes. In the end she not only compels John to be his age, but helps him to put paid to Crane's villainy.

Production.—The film takes in a lot of territory and its scope and virility amply compensate for occasional staginess. Acted for all it's worth by a popular team, expensively mounted and interleaved with song, it couldn't heap more on to its sturdy period plate. Sumptuous repast for both sexes.

Points of Appeal.—Meaty subject, attractive cast and showmanlike treatment.

JUNGLE GODDESS

Falcon. American (U). Directed by Lewis D. Collins. Featuring George Reeves, Wanda McKay and Ralph Byrd. 4,500 *feet. Release not fixed.*

DULL jungle adventure melodrama describing the exploits of two flyers in search of a missing heiress. Uninspired and loosely presented, it offers little of interest to the average adult audience. Mediocre club support.

Story.—When a reward is offered for information of the whereabouts of Greta Venderhorn, a heiress lost in Africa, Mike Patton and Bob Simpson, owners of a one-plane airline, decide to make a search of the jungle. They land near a wrecked plane, but when Bob kills a native they are made prisoners and taken to a small village ruled by Greta, who has become the natives' "White Goddess." Although Bob is sentenced to die, Greta makes plans for the boys and her own escape. Following the discovery of a valuable mineral they make efforts to reach their plane. Bob double-crosses his friends and is killed by the witch-doctor, while Greta and Mike make good their escape.

Production.—Snippets of wild animal scenes and a little back projection enliven the interior settings, but the whole is not sufficiently polished for adult entertainment.

Points of Appeal.—Moderate fights, limited animal scenes, convenient footage.—W. J. S.

AL JENNINGS OF OKLAHOMA

Columbia. American (U). Photographed in Technicolor. Directed by Ray Nazarro. Featuring Dan Duryea, Gale Storm and Dick Foran. 7,008 *ft. Release not fixed.*

FAST moving, thrill packed Technicolor "outdoor." Set in the hectic post-Civil War period, it deals with the exploits of Al Jennings and his brother Frank, two of the most cunning and ruthless hold-up men of the early West. Its happy ending robs it of moral values, but, although the calculating villains, played with relish by Dan Duryea and Dick Foran, get off lightly, they crowd the screen with vigorous and exciting action. It's highly recommended. Capital "horse opera."

Story.—Al Jennings, lawyer son of a Civil War colonel, and his elder brother, Frank, make for Oklahoma following Al's killing in self defence of a prominent politician. They gain notoriety as bandits, but when things are too hot they move to New Orleans and establish a thriving business. Al becomes engaged to Margot St. Claire, a beautiful young woman, but he and Frank are later recognised by a railway detective. They return to Oklahoma and plan a raid on a train, but are arrested. Al is given life imprisonment but is released after serving five years and finishes up as an ornament to his profession.

Production.—The picture, apparently based on fact, stretches a point by allowing Al Jennings to receive a pardon at the end, but, apart from the one moral lapse, it's bad man "horse opera" at its exhilarating best. Dan Duryea and the rest of the cast see that there is never a dull moment, and magnificent scenery, photographed in Technicolor, gives a subtle gloss to the unabashed villainy.

Points of Appeal.—Rousing action, vigorous characterisation, popular romantic angle, Technicolor and box-office star.

DESPERATE MEN

Columbia. American (U). Directed by Ray Nazarro. Featuring Charles Starrett, Elena Verdugo and Steve Darrell. 5,009 *feet. Release not fixed.*

VEST-POCKET outdoor comedy melodrama, illustrating yet another Durango Kid adventure. The plot is very much as before, but there are more laughs than usual. Its strong sense of humour should get it over with the unsophisticated. Modest small hall and kids' matinée "second."

Story.—Page, an unscrupulous horse-dealer, and his hirelings hold up Dolores, daughter of a Mexican buyer, and relieve her of a considerable sum. Steve Clayton, a dashing cowboy, is framed for the robbery, but his pal, Smiley, the local barber, helps him to escape. Steve then poses as the Durango Kid, a famous bandit, and tricks Page into showing his hand.

Production.—The picture finds time for an occasional song, but it is its speedy action and intermittent slapstick that keep it going. Charles Starrett does his stuff in the dual rôle of Steve and the Durango Kid, and so does Smiley Burnette as the zany Smiley. Good scenery provides the finishing touch.

Points of Appeal.—Straightforward yarn, popular team, clean, light relief and husky scraps.

LOST YOUTH
(Gioventu Perduta)

Archway. Italian (A). Directed by Pietro Germi. Featuring Jacques Sernas, Diana Borghese and Massimo Girotti. 7,200 *feet. Release not fixed. Italian dialogue, English sub-titles.*

HEAVY, unimaginative, romantic crime melodrama, inclining more towards intuitive gangsterism than a portent of post-war sociological problems. A born killer and not an impetuous, misguided youth, is the focal point of the hackneyed story of a young student who leads others into a life of robbery with violence. Mediocre specialised booking.

Story.—Stefano, young student son of a university professor, with four others, robs a café proprietor and kills a man who attempts to intervene. Later, they rob the university safe, but an initialled lighter belonging to Stefano is found by Maria, who is in love with him. In the meantime, Marcello, a detective, gains the confidence of Louise, the young, attractive sister of Stefano, but when they fall in love he asks to be taken off the case. As a result of the university robbery, the night watchman dies, and Stefano kills Maria in order to prevent her from handing in his lighter. Plans are then made to rob a night club and leave town. The police are informed by Stefano's girl friend, an entertainer at the club, and Stefano is shot down.

Production.—The "crime did not pay" moral is focused on a youth with a respectable background whose habits are assumed to be the result of the war, but the exploits of Stefano, the central character, are those of a born killer and waster, post-war problems notwithstanding. The cast is adequate for the limited demands.

Points of Appeal.—Title and natural backgrounds.—W. J. S.

Note.—**Owing to pressure on space, the reviews of "Les Amoureux Sont Seuls au Monde" and "Il Trovatore" are held over and will appear next week.**

BFPA REPLY TO CEA "STORM OF ABUSE"

"Parliament Will Not Be Misled By Exhibitor Hysteria"

WHY DEFEND THOSE WHO DEFAULT IN THEIR QUOTA?

THE British Film Producers' Association has replied to criticisms from the head office and branches of the Cinematograph Exhibitors' Association concerning the producers' demand in an earlier memorandum that the Board of Trade should have power to revoke exhibitors' licences when they have been proved guilty by the courts of a number of quota defaults of a more serious nature. The producers argue that the CEA " storm of criticism and abuse " does not succeed in making a case which is likely to stand up to the producers when Parliament has to decide future Films Act policy.

The BFPA reply is signed by president R. P. Baker, and is made " in the hope that its consideration by exhibitors may lead to an increased understanding of the attitude of British producers."

The BFPA received eight letters from branches and one from head office.

The reply has been sent in the form of a memorandum together with a short covering letter.

This is a summary of the memorandum :

The result of differences of membership of the CEA and BFPA as to be seen clearly from the trade Press. In practically every issue throughout the year space is devoted to exhibitors' speeches or letters criticising the policy of exhibitors' quota, criticising the level of quota fixed by the Board of Trade, criticising the entertainment value of British films.

To none of these criticisms is any reply made, month after month, either by the BFPA or by any of its members. Twelve months or more will pass, during which the producers, often in the face of much provocation, remain silent. The reason is that they have no desire to carry on public controversy with exhibitors.

Propaganda Avoided

It is easy to understand that this state of affairs may create the impression with some exhibitors that their criticisms, generally supported as they are by editorial comments in the trade Press, are unanswerable.

It is so easy to overlook the fact that truth and justice are not dependent on the number of spokesmen.

There is another important difference between the two organisations. When they are both invited to send suggestions or observations to the Board of Trade or to a committee of inquiry, the CEA's document nearly always has the appearance of having been written with at least one eye on the trade Press and on exhibitors spread throughout Great Britain.

On the other hand, the BFPA's document, even if it is subsequently released to the Press, is written only for the persons to whom it is addressed; it is not used as a vehicle for propaganda or for raising controversy between British producers and exhibitors.

Indeed, the BFPA would, generally speaking, prefer not to publish such documents, and would not do so were it not for the almost certain risk of unauthorised and inaccurate information being distributed.

The question dealt with in the preceding paragraph is relevant to the protests which have been levelled against the BFPA's recent recommendation that the power to revoke the licences of exhibitors who are proved in court to have been guilty of flagrant and/or persistent quota defaults should be exercised by the Board of Trade, by whom the licence is granted in the first place.

In preparing the memorandum in which this recommendation was put forward, the BFPA knew that the Board of Trade had full knowledge of the way some exhibitors, for their own selfish interests, default year after year; also of the effective way in which Ministers (as distinct from the courts) during the last ten years have stamped out or greatly reduced undesirable trade practices in this country.

The memorandum, therefore, did not set out at length the case for this recommendation. It may be that this to some extent explains why exhibitors have given reasons for their protests which do not stand up to examination.

"Reasonable Procedure"

The BFPA argues that its original recommendation was not concerned with exhibitors who do their best but fall short of quota.

The statement goes on : It recommends a perfectly reasonable procedure for dealing with flagrant and deliberate breakers of the law, a procedure for which there are many precedents. It has, nevertheless, been met by a storm of criticism and abuse.

The BFPA quotes these extracts from CEA protests :—

" The proposal in your memorandum to substitute 'Star Chamber' methods for the recognised procedure of the British Courts of Justice is surely the most extraordinary pronouncement which has ever emanated from a responsible body."

" It constitutes a grave negation of democracy in that the plaintiff in such a case would become his own judge and jury "

Later the BFPA statement says : " There is no foundation whatever for any of the above statements. The BFPA's proposal is not extraordinary or a grave negation of democracy; it does not involve setting up new machinery, because the facts of each case would be established in court. It is a suggestion that a procedure which has proved of great value in other circumstances should be applied to flagrant quota defaulters."

The trade Press reports one important spokesman of exhibitors as saying :— " It was difficult to think that anyone could sink lower than to attempt to divert the course of justice in order that persons might be deprived of their livelihood."

The spokesman must surely know that from taxi-drivers to members of professions (lawyers, doctors and clergy) men are liable to be prevented from carrying on their vocations by decisions which command the confidence of the public, *but are not taken by courts of law.*

Dead Letter Act

It is natural that exhibitors should be in favour of the Act remaining unaltered in this respect because it has been a dead letter for so long. But there is no justification for exhibitors through their association and branches becoming abusive because the BFPA puts forward recommendations for making this provision effective.

From several sources it has been suggested that the BFPA's suggestion contained in the memorandum has retarded the movement which has been growing during the last two or three years towards greater co-operation between exhibitors and British producers. This suggestion must be considered in relation to the general observations set out in the first three paragraphs of this memorandum.

For example, when the CEA puts forward the proposal that British film producers should aim at making 36 first-class films per annum (it is about as practical as suggesting that Londoners should aim at producing a predetermined number of first-class babies each year), no one concerned with British production gets excited or expresses any criticism, still less protests.

But when the BFPA points out that Parliament has made provision in three successive Acts (i.e., 1927, 1938 and 1948) for the revocation of exhibitor licences in certain circumstances, and proposes a means by which this provision, dead for 23 years, should be made effective, then branches of the CEA are advised from their headquarters to protest strongly to the Board of Trade and to the BFPA itself.

If an exhibitor owning all the kinemas in an area refuses to show in any of them a British film which, at the time, is proving itself highly popular wherever it is shown, then he is depriving residents in his area of the opportunity of seeing a first-class British film, and he is depriving the producer of that film of revenue to which he is entitled.

If the exhibitor refuses to show that film because he will not pay the same terms as other exhibitors, and then is proved to be guilty of quota default, why should he be defended by a trade association?

Forced Transfer Defended

If he adheres in the following year and the next year to the same selfish practice, why should he not be forced to transfer his kinemas to the ownership of someone who has a proper sense of his responsibilities?

Why should such a man (and the example is neither hypothetical nor isolated) not be dealt with in accordance with the BFPA's recommendation to the Board of Trade?

Fortunately it is neither exhibitors nor British producers who will have to determine this and other issues raised in the various memoranda recently sent to the Board of Trade. It is Parliament which will take the decision and MPs may be relied upon not to be misled because the BFPA proposals have been received by the CEA and some of its branches in an hysterical manner.

As J. Arthur Rank has said, it is not the suggestions in the BFPA's memorandum but the character of the attack which has been made against them that may set back the improved relationship between exhibitors and British producers. For this result the BFPA cannot be held responsible.

HANTS & E. DORSET

FREE SHOWS ON 16-mm. GIVEN EVERY FRIDAY

ATTEMPTS are to be made by the Hants and East Dorset branch to implement the recommendation of the general council that members should fall in line with ABC and, from April 1, charge 7d. for pensioners when their current seat prices were below 1s. 3d. and 9d. when they were 1s. 3d. or over.

Coun. G. Bravery (vice-chairman), who presided, was told by D. SHAVE that some kinemas in the area were still not carrying out the arrangement. He said they could only ask Portsmouth Town Cinemas, Ltd., who own the theatres in question, to fall into line.

Secretary H. H. C. MITCHENER said he had received no reply to a letter asking the firm to reconsider the position.

Mr. SHAVE said representatives of the firm had told the Portsmouth branch they wished to continue the threepenny charge. Kinemas where the lower charge was in existence were in Bournemouth, Christchurch and Portsmouth.

It was agreed to make joint representations with Portsmouth branch to the firm to fall into line with other kinemas in the area.

16-mm. Films in Hotel

The menace of 16-mm. presentations in hotels still existed in Bournemouth declared the chairman. He knew of one giving free shows every Friday.

Mr. OKIN said he had heard that in another hotel it was proposed to show films in the bar. " That is a serious matter," he said, " because during the season they contemplate giving free shows to visitors every night as well as in the bar during the day."

It was pointed out that some of the films being shown were practically new ones.

The CHAIRMAN said head office was trying to get the supply of films stopped. He suggested that as a branch they should also point out to the KRS how detrimental this was to the exhibitors' business and drawing attention to the fact that the renters were suffering from it as much as the exhibitors.

The branch agreed to this suggestion and asked the secretary to also send a copy of the letter to the general secretary of the CEA.

Newsreel Prices

When it was reported that the general council had decided to recommend members to continue to resist increased prices asked for in new contracts for newsreels the branch unanimously decided to reaffirm its resolution to carry out this policy.

Next Meeting

Next meeting of the branch was fixed for April 25, at Southampton.

LEICESTER CEA MOVE TO CUT ADVERTISING

THERE was a discussion at the Leicestershire CEA branch on the question of the amount of Press advertising. In view of the recent increased charge for this and the necessity for the strictest economy in overheads, it was thought that the amount of space could be reduced without any detriment to business.

It was decided that the branch committee should obtain the views of advertisers not represented at the meeting, and if an agreement could be reached then an approach should be made to the local newspapers.

CHARLES K. DEEMING, the retiring chairman, thanked the secretary, S. J. Gunby, for assistance.

F. T. Towers is the new chairman.

Concern was expressed at the number of 16-mm. shows in working men's clubs. It was decided to ascertain the exact position in order that the subject may be further discussed.

Regarding the new kinematograph regulations, a committee was appointed consisting of Messrs. G. H. Scarborough, A. W. Black, F. T. Towers, F. C. Cockerill, J. H. Potter, and Mrs. G. M. Yates, to discuss matters with the local fire chief.

These Captured the "Oscars"

WIN FOR BRITISH LIGHTING MAN

ONLY British award conferred by the Academy of Motion Picture Arts and Sciences went to Robert Krasker, who wins an "Oscar" for the best black-and-white photography for his work on British Lion's "The Third Man." Krasker is at present working on David M. Angel's "Another Man's Poison," starring Bette Davis and Gary Merrill.

The Oscars were presented by Dr. Ralph Bunche, former United Nations mediator in Palestine. They included:—

Best actress—Judy Holliday, star of Columbia's "Born Yesterday."

Best actor—Jose Ferrer, in the leading rôle of United Artists' "Cyrano de Bergerac."

Best film—"All About Eve" (20th-Fox).

Best supporting artists—George Sanders in "All About Eve"; Josephine Hull in "Harvey" (Universal).

Writing and directing—Joseph L. Mankiewicz ("All About Eve").

Best motion picture story—"Panic in the Streets" (20th-Fox).

Story and screenplay by the same writers — "Sunset Boulevard" (Paramount) by Charles Brackett, Billy Wilder and D. M. Marshman, junr.

Foreign language film—"The Walls of Malapaga" (Italy).

Irving Thalberg Memorial Award—Darryl Zanuck "for consistent high-quality production in the last three years."

Scoring of a musical picture—"Annie Get Your Gun" (MGM).

Music score—"Sunset Boulevard"

Back to Films

The Plaza, Southend-on-Sea, one of the theatres in the Emery circuit, which has been operated as a repertory theatre for three or four years, has reverted to films.

A cheerful trio: Maxie Rosenbloom shows Ben Rose, of Eagle-Lion-Classics, and Sid Hyams, director of Eros, how to use six-shooters, at a reception held for him at Eros Films' office. Maxie Rosenbloom stars in SKIPALONG ROSENBLOOM, which is being released by Eros

KINEMAS TO RELAY FESTIVAL OPENING

PERMISSION has been obtained for Odeon and Gaumont theatres to replay the broadcast of the official opening ceremony of the Festival of Britain by the King on Thursday, May 3.

The kinemas will open their doors early in the morning, wherever licensing conditions permit, and admission will be free.

Pompey Change-Day Changes

Five CMA halls in the Portsmouth area have altered their programme change day from Thursday to Sunday. They are Odeon and Regent, Portsmouth; Odeon and Gaumont, Southsea; and the Odeon, Cosham.

They will return to the Thursday change on June 7.

Shooting a sequence round the cash desk at the Gaumont, North Finchley, for THIS WAY PLEASE, the staff training film being made for CMA by G-B Instructional

Sargent Opens BFI Film Lectures

SIR MALCOLM SARGENT, was, on Wednesday, opening a lecture course on "Music and the Kinema," arranged by the British Film Institute at the YWCA, Great Russell Street, W.C.1.

The course lasts for three days and the speakers include William Alwyn and Anthony Hopkins (composers), Muir Mathieson (music director), Ken Cameron (recording engineer), Stanley Reed and John Huntley (BFI staff).

CHILD ACTRESS COMES BACK

Invicta Films' drama, "Jacqueline," written and directed by Paul England, under the personal supervision of F. W. Kilner, at Rouen and the Viking Studios, stars Mary Taviner, who started her career as one of England's leading child film stars.

MARY TAVINER

It is a French story containing a strong court scene. Others in the cast are Edward Leslie, Frank Hawkins, Hamilton Keene, and Hamilton Deane.

At the end of her career as a child star, Miss Taviner danced in ballet under Michael Fokine, and has since appeared in a number of stage plays in the West End and the provinces.

Lancashire Quarterly Meeting

South and East Lancashire branch CEA will hold the quarterly general meeting at the Grosvenor Hotel, Manchester, on April 13. R. C. O. Vivcash, secretary of the CTBF, will give a short address. The monthly meeting of the branch committee will be held on the same day.

Birkenhead Bans Two Films

Permission for the public exhibition of Valiant's "The Fall of the House of Usher" ("H") and Adelphi's "Traffic in Souls" ("X") has been refused by Birkenhead Watch Committee.

LONDON CEA LOSES WEST HAM FIGHT

Full Attendant Rota Must Stand

THE West Ham Council has refused to amend its decision relating to the on-duty periods of attendants. For nearly a year the London and Home Counties branch has been in correspondence with the authority and has sent two deputations; but there has been no success.

The new regulation insisted upon means that, irrespective of the number of persons in the theatre, the full attendant staff must be available for duty at all time. The L and HC branch argues that the ratio of staff on duty or available for duty should be based on the actual number of people present and not on seating.

The new regulation will mean difficulties in operating part-time work, giving staff evenings off, tea-break arrangements and so on. Some exhibitors think the West Ham move is part of the Socialist move towards "full employment" in the area.

To Discuss Couplings

The branch is to send a deputation to meet Middlesex County Council officials to discuss a local requirement that kinemas convert their fire hoses, where necessary, to standard couplings. The branch thinks that the fire service uses suitable adaptors for all types of couplings and will argue that the new requirement is unnecessary and will involve a great deal of expense for some halls.

The NATKE put forward a request, based on the national agreement, that in kinemas which did not open on Good Friday, that day should not be counted by the employer as a day off in lieu of other days worked because it was a public holiday. The branch has agreed to this argument and has so informed the union.

The joint committee with the British Actors' Equity and Variety Artists' Federation has provided a draft standard contract for kine-variety performers. The branch will consider adopting the document. This matter arises from an early dispute when the London Empire started large-scale stage and film shows.

End of SO Term

The three-year Sunday opening period in Essex ends this year. The branch opened negotiation with a view to obtaining reductions during the period ahead.

Talks are proceeding with NATKE and the Ministry of Labour on the apprenticeship scheme. It appears that, if the Ministry approves the scheme, apprentices will be deferred from military service—providing the Government makes no further regulations concerning servicemen.

Arising from the general council proceedings there was a discussion on the NATKE agreement and the branch resolved that it wants early talks with the union to discuss local regrading. A committee has been formed to deal with the matter. The London members, in particular, think they have a good case for down-grading many theatres

Will His Luck Change?

In April, G. Wheatley, of Houghton-le-Spring, County Durham, intends to apply to the Ministry of Works, Newcastle, for a licence to rebuild his Ritz, at Thornley, County Durham, which was destroyed by fire in March, 1944. It was built in 1939 and had a seating capacity of 850. Six months after the fire Mr. Wheatley applied for permission to rebuild at an estimated cost of £5,000. Since then he has applied, unsuccessfully, 12 times. Thornley Miners' Lodge is supporting the thirteenth application because it contends there is a need for a kinema in the village of Thornley.

Outside "the smallest studio in the world," the garage it used for interiors, is THE VALLEY OF EAGLES location unit. Back row: Sid Davies, focus; Basil Keyes, 1st asst. director; Frank Trussell, carpenter; 'Nobby' Clark, grips; Frank Hawes, elec.; Harry Townend, props; F. Ryan, boom; Don Jackson, asst. boom; Terence Young, director; Jack Warner, John McCallum, George Willoughby, associate producer; Norman Gryspeerdt, stills. Front row: Jim Bawden, camera operator; W. Lindop, sound mixer; Sarah Crawford, artist; Harry Waxman, lighting cameraman; Nadia Gray, Mrs. Blitz, Peter Blitz, artists; Dennis O'Dell, 2nd asst. director; Margaret Ryan, continuity; Tom Heathcote, elec.; Steve Claydon, 2nd asst. camera operator

AT THE STUDIOS

Location Units Homing Back to Pinewood

NAT BRONSTEN'S "The Valley of Eagles" is due to complete at Pinewood by the end of this week or early next. This curtailment of studio time was made possible by the excellent progress on Scandinavian location, where the unit used a converted garage as a studio during some unusually bad weather.

On Monday, producer Betty E. Box, director Ralph Thomas, scriptwriter Jerrard Tickell (who wrote "Odette") and lighting cameraman Ernie Steward went off to the Channel Isles for location work on "Appointment with Venus." This is Ernie's first job as lighting director. The unit will be in Sark and Guernsey for just over three weeks, returns to the mainland for two days shooting in the naval base at Weymouth and then comes to Pinewood.

At the beginning of next week Tony Darnborough, who made "Trio" and "Quartette," is off to the South of France to record Somerset Maugham's introduction to the new series of his short stories. There will again be four takes this time: "Gigolo and Gigolette," "The Three Fat Women of the Antibes," "Winter Cruise," and "The Ant and the Grasshopper." Harold French will direct one of these subjects, but directors for the others have not yet been decided.

Wilcox Moves in

Herbert Wilcox moved into Shepperton Studios on Monday for the stage work on his Florence Nightingale story, "The Lady With a Lamp," starring Anna Neagle.

Settings on the largest stage at Shepperton will include the hospital at Scutari, the House of Commons, 10, Downing Street, and the British Embassy at Constantinople.

Otherwise the film will be shot on many of the actual locations. The King has granted permission for scenes at St. James' Palace, and authenticity will be aided by the fact that the Florence Nightingale Hospital for Gentlewomen, the United Service Institute and friends and relatives have actively helped with material and information.

Herbert Wilcox is both producing and directing, and Max Greene is lighting cameraman.

Colour or Not

Due back from Africa next week are executive producer Sam Spiegel and director John Huston, who have been location spotting for "African Queen," the stars of which will be Humphrey Bogart and Katharine Hepburn.

Which British studio will be used is, I hear, dependent upon the decision whether or not to make the picture in Technicolor.

Exclusive's Thriller Year

On Monday, at Down Place, Bray, Exclusive started what will probably be the last for this year of its solely British productions, and which will complete a "thriller" year for the company.

This is "Death of An Angel," a murder mystery, taking place in a small country village. Patrick Barr has the leading rôle, Charles Saunders will direct and Jimmy Harvey is again doing the lighting, the remainder of the unit being unchanged. The schedule, including some local locations, will be four weeks.

Tentatively fixed to occupy the remainder of the year are four more pictures, all of which will be in co-production, either with Sol Lesser or with Alexander Paal.

These are "Whispering Smith Investigates" (May 14); "The Stolen Face," a drama about a plastic surgeon; "Dead on Course," story about air smuggling of foreign currency, and "Murder in Safety."

All-British American

An all-British unit, an all-British cast and a suitable British studio are the requirements of American producer Dave Diamond, who arrived here just before Easter.

Mr. Diamond aims to make a film of Jan Struther's novel, "Women of Britain," and if his negotiations are successful will start shooting in July. He is very much an independent. "I prefer working on my own," he told me, "because working for one of the major companies limits one."

Snowed Under

Artificial snow is filling Merton Park studios at the moment for the production of Anglo-Amalgamated's "Mystery Junction."

For this picture studio manager Bill Williams has turned producer, and his unit includes most of the Merton Park "regulars." Bob Lapresle is lighting cameraman, with Leo Rogers (operator), Ron Robson (focus) and David Lichfield (loader/clappers). Supervisor Richard A. Smith heads the sound crew, which includes Dick Smith as mixer, Perry Barnes as sound camera operator and Dave Drinkwater on the boom. George Haslam is art director.

Grierson's Disclaimer

John Grierson especially asks me to make it clear that any announcement or statement about the production programme of "Group 3" is premature. He hopes to announce soon the first three pictures of the new programme and other details relating to future production.

Hopes Deferred

Up to this week there had been, I regret to hear, no further developments towards reviving the Rapier production, "Feast of the Ravens," which was started at Bushey (not Twickenham as has been stated) last January and stopped after a week owing to financial difficulties.

GRAHAM CLARKE.

NEWMAN & SINCLAIR LTD.

Manufacturers of 35-mm. Auto Kine Camera Model G., as used by all the principal Newsreel, Documentary and Instructional Film Companies.

Spring driven, completely self-contained carrying 200 ft. 35-mm. stock in interchangeable magazines. Long drive, ground glass and film focussing, carrying lens 1" (25-mm.) upwards, panel mounted.

2, SALISBURY ROAD, LONDON, N.19

Member's THE INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS LTD. K·M·A *Announcement*

51 LINCOLNS INN FIELDS, LONDON, W.C.2

At the luncheon following the conference of managers of CMA District No. 9. Round the table left to right : R. Todd, manager, Odeon, Blackpool ; F. J. Smidmore, manager, Gaumont, Morecambe; Mr. Burgin, sales supervisor; W. A. Hackman, area supervisor; L. B. Fancourt, general theatre controller; R. L. Bradford, sales controller; H. Jelly, district manager; W. H. Lister, district engineer; J. Kay, manager, Gaumont, Southport; W. Finlay, manager, Odeon, Chorley; R. L. Furness, house manager, New Victoria, Preston; E. S. Goodwin, manager, Odeon, Cleveleys; F. J. Field, manager, Odeon, Barrow; J. F. Makin, manager, Palace, Leigh; C. Greenwood, manager, Odeon, Radcliffe; A. Claridge, manager, Odeon, Bolton; W. H. Sloan, manager, Odeon, Bury; J. V. Sanders, manager, Odeon, Morecambe; J. C. Miller, manager, Odeon, Lancaster; E. Lord, manager, Odeon, Warrington; L. K. Crowther, manager, Odeon, Accrington; F. Barker, Odeon Burnley

Ann Blyth, director Roy Baker and Fred Fox (left), managing director of 20th Century-Fox Productions, hold an impromptu script conference on the set of THE HOUSE ON THE SQUARE at Denham Studios

W. HUMPHREYS

G. JAMES

PEOPLE

G. Evans Promoted • Ronald Mitchell Joins Brennan • Up from the Ranks

ABC has selected G. E. Evans, manager of the Astoria, Brighton, for a two months' spell in the West of England as a trainee district manager.

Mr. Evans entered the industry in 1930 as an assistant operator at the New Kinema, Southwick. He later opened the Norfolk, Shoreham, as operator-manager, joining ABC four years later to become assistant manager at the Savoy, Wandsworth.

He obtained promotion to manager 18 months later, transferring to the Woolwich Hippodrome. Then came posts at the Rex, Stratford, and, after a period of army service, appointments at Dagenham, Hastings and Worthing, where he spent five years at the Plaza.

He moved to the Astoria, Brighton, three years ago.

* * *

RONALD H. MITCHELL, who has been manager of the Gaumont, Chorlton, Manchester, for the last five years, has been appointed manager of the Deansgate, Manchester, one of the theatres in the Brennan circuit.

He succeeds A. ROBINSON, who has transferred to the St. George's repertory theatre, Kendal. Mr. Mitchell started with GB in April, 1939, at the Hippodrome, Nottingham. Since then he has held appointments as house manager at the Gaumont, Oxford Street, Manchester, and as relief manager at Gaumont theatres in Liverpool, Southport, and Chester.

* * *

I am sorry to hear that KEN ROWLAND, manager of the Odeon, Weston-super-Mare, who was in hospital for several months recently, has now entered St. Thomas' Hospital, London, for a further course of treatment.

We wish him a speedy recovery. In the meantime, I am sure he will be very glad to hear from friends in the trade. The address is George Ward, St. Thomas' Hospital, London, S.E.1.

* * *

Promoted "from the ranks" to his first assistant managership at the Carlisle City Picture House a year ago, HORACE I. WALKER on Easter Monday took up new duties as assistant manager of ABC's Elite, Middlesbrough.

Mr. Walker was an ABC projectionist for ten years in Carlisle, his native city.

* * *

JOHN KERR has been promoted from assistant manager of the Waverley, Glasgow, to the managership of the Tower, Helensburgh.

* * *

F. WARRENDER, manager of the Essoldo, Cosham, has been transferred to the Essoldo, Southsea, and appointed general manager, Portsmouth Area, for the Essoldo circuit, in place of R. CALLWAY, who has returned to London.

G. BRYANT, from the Essoldo, East Barnet, has succeeded Mr. Warrender at Cosham.

* * *

CYRIL MATTHEWS, for the past three years manager of the Tudor, Huddersfield, was on March 31 presented with a dressing-case by the staff to mark his departure from the kinema. The presentation was made by V. Bradley, assistant manager.

His successor at the Tudor is F. J. CLARK, latterly manager of the Shaftesbury, Leeds.

* * *

GERALD JAMES, SCMA vice-chairman, who has been manager of ABC's Ritz, Warrington, since the theatre opened in 1937, has been transferred to the Regal, Chester.

He is succeeded at Warrington by J. OPENSHAW, for the last three years manager of the Regent (ABC), Old Swan, Liverpool.

He has been with ABC 16 years, and before going to the Regent was manager of the Victory, Walton, Liverpool. The new manager of the Regent is Mr. ROBERTS, who has transferred from the Astoria, Walton.

* * *

J. MURPHY, manager of the Granby, Reading, is leaving to become manager of the Savoy, Stourbridge. He has won several awards, including two certificates from the KINE. Company of Showmen, and a citation of merit from the ABC circuit.

His successor at the Granby will be L. R. ROBBINS, from the Beau Nash, Bath.

* * *

FRANCIS T. HANNAFORD has been promoted to the position of general manager of Derby Cinemas, a subsidiary company of the Emery Circuit.

He joined ABC as a trainee in March, 1948, later becoming relief manager for the Wardona Circuit, and in May, 1950, was appointed manager of Emery's Rex, Alvaston.

* * *

Ald. E. W. KEYES, managing director of the Royalty Theatre, Chester, has been nominated as mayor for the coming year.

* * *

JOHN H. GRUNDY, who was formerly assistant manager at the Gaumont, Manchester, has succeeded J. WOOD as manager of the Hippodrome (Emery Circuit), Hyde.

Mr. Wood has transferred to the Theatre Royal, Ashton-under-Lyne, which is now a repertory theatre.

* * *

J. E. Hall, assistant technical manager of the Royal Air Force Cinema Corporation, has left the Corporation, having been with the organisation from its inception in 1946. He has taken up an executive post with an electrical instrument firm. His successor at the RAFCC is K. Ilott, of the technical section.

Paul Penman

SHIP CARBONS

NORTH-WESTERN SCMA OFFICERS

Membership Increased

W. E. HUMPHREYS, MBE, was elected chairman to succeed Gerald James at the North-Western branch SCMA's fourth annual general meeting at Liverpool on Sunday.

Secretary F. J. TURNER reported that membership had shown a slight increase and now stood at 78. At the five committee meetings held during the year there had been an average of 60 per cent. attendance, but the attendance of members at the general meetings had been very disappointing.

Gerald James, who was elected vice-chairman of SCMA at the recent AGM, referred to the scheme for the redistribution of the branch areas and districts. The scheme still required to be consolidated, but it appeared that the whole of Lancashire and Northern Ireland would comprise the North-Western region. The district branches would appoint delegates to the regional committee.

Mr. James was of the opinion that this set-up would create more interest among members, particularly in outside districts.

It was decided to donate a minimum of £5 5s. towards the presentation to L. Mannix, immediate past-president of the SCMA.

Other officers: vice-chairman, C. O. Williams (Scala, Ashton-in-Makerfield); secretary, F. J. Turner (Park Palace, Liverpool); treasurer, C. Simmons; branch delegate, C. O. Williams; management committee, the officers and F. Stollard (Forum, Liverpool), Mrs. Brown (Regent, Crosby), J. F. McGregor (Regal, Norris Green), J. Openshaw (Ritz, Warrington), J. Hargreaves (North-Western Cinemas), R. Venables (Cosy, Liverpool), Gerald James (Regal, Chester), together with S. A. Smith (Wrexham), W. R. Wood (Chester) and D. J. Maxwell (Southport) as co-opted members; branch conciliation board, F. Stollard (Forum, Liverpool), J. Openshaw (Ritz, Warrington), J. A. Merrill (Magnet, Wavertree) and the officers.

It was reported that the branch treasurer, Mr. Simmons, was still in hospital but expected to return home within the next few days.

The first meeting of the new committee will be held on May 1.

MANAGEMENT

by The Manager

"Deadheads" Can be the Most Damaging Film Critics

THE manager of a provincial first-run house complains bitterly about the liberal distribution of trade show tickets among potential customers of his theatre. He mentions two renting companies which are particularly free-handed with the issue of tickets in his territory.

This complaint is one that will always be heard, because there appears to be no real solution to the problem. While the renter may shoulder part of the blame, we must not forget that some exhibitors are also in the habit of giving away their tickets to people outside the trade. Some exhibitors not only pass on the tickets to friends if they are not seeing a show themselves but also give them away if they are in fact going to attend the performance. What renter is going to refuse admission to an exhibitor just be cause he does not present the ticket?

My correspondent, however, has a genuine grievance because the layman who attends trade shows regularly can be the most damaging film critic. I can understand the motives of an exhibitor who gratuitously disposes of his ticket in a town where he has no kinema, but it is more difficult to excuse the renting house branch manager who will risk adverse criticism just to make his show appear to be well attended. All the regular booking managers know whether there is a representative turn out or not, and, in most instances, they are not influenced by numbers, preferring to rely on their own judgment.

If renters really want to get more people at their shows I suggest they invite the managers of circuit houses to attend. Many of these chaps would arrange their days off to have an opportunity to preview a film likely to be booked to them, and the box-offices would benefit in due course.

A. Gray's public relations work in Oxford has won for him a valued trophy, a replica plaque of the Oxford Desert Rats club crest. The club was founded through the efforts of Mr. Gray, and meetings are held in the Regal

Bristol's Merry Wives

FOR years managers' wives have complained of their hard lot. Not so, the practical ladies of Bristol managers, who have just formed their own club—The Bristol Cinema Managers' Wives' Association.

Congratulations; this is one of the most practical steps forward since the formation of the old Cinema Managers' Association. I have always maintained that the spread-over work hours, which makes it difficult for a man and his wife to take part in the social life of the community, is one of the causes of unsettlement among managers. Perhaps the wives' association is the remedy.

The objects of the association are simple and practical. Various outings are being arranged, and baby sitting is being organised for the family manager's night off. Already the ladies have visited the *Evening World*, and it is proposed to run a show in aid of the CTBF.

The BCMWA has nine members, and any managers' wives who are interested are invited to get in touch with Mrs. A. McCrindell, Lower Flat, 42, Canynge Square, Bristol, 8. I hope that it will expand rapidly with branches established in all towns.

No Satisfaction

SIGMN. P. JOHNSON, of the Royal Signals, has a complaint about a kinema near the camp where he is stationed. He was queueing for admission, but after an hour word drifted out that there had been a breakdown. The signalman tried, reasonably enough, to find out how long they might be expected to wait, without getting a satisfactory answer from anyone. In his own words, "the expression on their faces was that of the couldn't care less attitude."

It was two hours before the stalwarts who had remained in the queue were finally admitted, and the manager was seen once during that period, and then only on a brief visit to the paybox to collect returns.

The letter is written in friendly but critical terms, and the correspondent winds up by mildly asking that the management of a kinema should be good enough to inform patrons of the nature of an interruption.

Lost Property

THE disposal of unclaimed lost property among kinema employees always presents the manager with a problem, as equitable distribution is extremely difficult.

Fordham Ellis, manager of Forum, Ealing, claims that he has solved the problem to his own satisfaction and, more important still, to the complete satisfaction of the employees.

Every now and then he holds a draw for which members of the staff pay 1s. entry fee. As the numbers are picked out of the hat the holders get a choice of the articles until all have had one pick. The proceeds of this draw go to the Benevolent Fund.

This is a nice way of helping the fund as well as settling a vexed and everlasting problem.

Profitable Gift

THE far-seeing directors of one kinema had a brainwave and gave their manager a camera for his Christmas present.

Now he can submit pictures to Showmanship at a reasonable cost, take local and theatre snaps for exhibition in his foyer and, in other ways, use that useful gift in theatre service. I commend this to proprietors as a good investment.

Kinemas on the Map

JAMES RUSSELL, assistant manager of the Picture Palace, Parkhead, has a theory that kinemagoers in a big city do not go farther than their immediate "local" because they do not know how to get to other kinemas in the area.

Although the small town manager couldn't conceive such a possibility, it will be apparent to all who have lived in a big city.

The suggestion is for city maps to be prepared showing, by means of small pennants, all kinemas in the town. At least that is my elaboration of the idea, because he already has one on display showing all ABC halls.

I would like to see such a map in every kinema in a city, and beside it a card giving all weekly programmes. We might even go farther and offer advice on how to travel to a selected kinema where a favoured picture is being screened.

Discussion Group

B. HONEYMAN, manager of the Empire, Neath, conducts his "Better Business" campaign with the advice of a staff discussion group. He is one of the many who has jumped the "BBD" pistol by ordering his own "Let's Go to the Pictures" rubber stamps. One sample advises the public to save coal by going to the pictures; another admonishes them to bring family and friends to the Empire.

He is to be congratulated for introducing the sale of cups of tea in the afternoon. Matinées have suffered more because of the discontinuation of this service than many exhibitors realise. Patrons leave their names and orders when they enter the theatre, and the tea is served some time before the start of the feature film, and cleared away before it is screened. He says this scheme has created good will, but doesn't mention profit, which does not matter in a scheme like this; it is the service that counts. Some exhibitors are too anxious to weigh up all services in terms of profit instead of good will value.

A free cloak-room has also been opened at this theatre, both innovations getting write-ups in the local Press.

Club Choir

NIGEL LOCKYER, of the Odeon, High Wycombe, is justly proud of a recent broadcast by the High Wycombe Girls' Choir. His especial interest in this organisation is that it was formerly the Odeon Girls' Choir run in conjunction with his children's club. Now it is a separate entity, although still organised from the theatre.

All the local publicity for this broadcast mentioned that the choir was formerly the Odeon Girls' Choir. This definitely adds to the prestige of the theatre, and I look to the time when there will be choirs in all towns and villages which started off at the Saturday morning clubs and now perpetuate the name of the kinema concerned.

Decor as a Hobby

A COLLEAGUE tells me that he now has the voluntary services of a student artist who designs his publicity and the layout of his standard notices in foyers and other auxilliary spaces in the theatre.

This young fellow appreciates the chance to practise his art and devotes many hours to thinking out and executing artistic designs for general theatre publicity, starhead frames and statutory notices.

This article is copyrighted and must not be reproduced in part or whole without written permission from the "Kinematograph Weekly."

SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

A Chance for all to Benefit

OUR slogan, "Let's Go to the Pictures," is becoming well known. That's fine, so long as we know where we are going from there, because that phrase, fine-sounding as it is, is nothing but the first point of impact. Ask yourselves whether you have an adequate answer to the patron who asks "WHY?"

For half a century we have been selling pictures as individual units, more or less with success, but now that we start generalising it is essential for the trade to give tangible evidence that "Let's Go to the Pictures" is not mere parrot-talk. We must sell the industry in every conceivable manner; most important in this connection is the service provided by the kinema to its community. Attention to these points will enable us to give an adequate answer to the patron who asks "WHY?"

Perhaps we are concentrating too much on exploitation of films and not enough effort on exploitation of kinema as a pleasant, regular habit. The National Showmanship Contest now in full swing has been misunderstood by many exhibitors. Its primary purpose is not so much to provide money prizes for a limited number of managers as to constitute an excuse for additional individual effort in all phases of management.

We hear of exhibitors who have not encouraged their managers to enter because they thought they hadn't a chance. Those of us "on the inside" know that the committee concerned with the rules bent backwards trying to ensure that the smallest shows would have an equal chance with the supers. That, however, is supplementary to the objective of getting all kinemas to back up the "Let's Go to the Pictures" campaign with extra effort, and to get some fun while doing so.

Amateur sport would die if teams did not enter for leagues or competitions unless they were reasonably sure of winning. We, as an industry, won't die because a number of kinemas are not co-operating in the "Better Business" drive. But there is the ominous possibility that trade in non-co-operating kinemas may suffer greviously because of extra effort put in at competitive houses as a result of the drive.

There is still time for these suspicious exhibitors to hitch-up their shows with the campaign, contest entry or not, and get a share of whatever prosperity may materialise. To refuse even to experiment with the "Better Business" campaign projects, upon which a great deal of thought and thousands of pounds are being expended, is not merely bad business for the individual, but must ultimately reflect to the disadvantage of the trade as a whole.

R. G. Porter arranged this display in several Bradford florists for PANDORA AND THE FLYING DUTCHMAN (Br. Lion-Independent) at the Odeon. It is a seasonable, artistic and suitable display for a film of this class

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

E. D. HAINGE, Odeon, Birmingham, gets almost full marks for his direct mail letter on "Pandora and the Flying Dutchman." Produced by the "Multigraph" process, it reproduces the manager's name in blue-black ink below a faithful reproduction of typewriter lettering in black.

The letter is cleverly worded and, while it does not oversell, it emphasises the comfort of the Odeon in a most impressive and convincing manner. Mr. Hainge will have produced the perfect letter when he gets the heading printed.

The rest of the campaign, a thorough and competent coverage of the huge area from which Odeon, Birmingham, draws its patronage, was carried out by trainee assistant N. Ingledew.

Mario Cabre, bullfighter, film star and poet, cornered the Press with a personal appearance on a Thursday prior to playweek. I am all in favour of personal appearances in advance of playdate. While some other renter may benefit by a few pounds, due to the additional attraction, the picture associated with the "personal" benefits from the advance Press and word of mouth publicity. Altogether 10,000 throwaways (plain) were distributed through a laundry, and 2,000 throwaways (coloured) went out via stores and motor showrooms. Elaborate displays were arranged at the premises of KLM Royal Dutch Airways, and Lewis's Stores.

Dutch Treat

IN his campaign for "Pandora" C. Draycott, Odeon, Manchester, had an ambitious tie-up with a Speedway novice school, where a Speedway ace did the circuit at record speed carrying a banner advertising the film.

Although unable to obtain the personal appearance of Mario Cabre, Draycott did the next best thing by getting co-operation from a young lady who had seen him fight in the bull ring on several occasions. By courtesy of KLM Airlines, she paid a complimentary trip to Spain to refresh her memory of bull fights and recorded her impressions for rediffusion over the theatre non-sync. She visited a couple of factory canteens to lecture on bull fights, a truly unique advertising feature.

The Dutch airline also flew a Dutch air hostess in to Manchester specially to attend the screening of the film at the Odeon. She spoke to the audience on James Mason and Ava Gardner, who flew on her plane to the location for the film. Mr. Draycott expects a good Press in the Netherlands, and while that might not do the Odeon, Manchester, much good, it should certainly be of help to the producers of the film when it is released abroad.

Border Skirmish

MISS FRASER, of Perth, rebukes me for what she considers to be harsh criticism of Lily Watt, Odeon, Coatbridge. I know Miss Watt to be a brilliant publicist and a contender for the feminine publicity crown, but I actually criticised her for sending a mass of detail, all jumbled up, about several film campaigns and her public relations work. Knowing Miss Watt, I'm sure she would not wish to claim a privilege as a lady and expect me to ignore our rule that campaigns *must be submitted within ten days of the end of playdate.*

Miss Fraser also complains of "the publicity efforts put out by some of the dinner-jacket popinjays," and so extends the skirmish into the beginning of a sex war. We musn't allow that to happen, but I must confess that I agree with some of her charges, although I cannot agree with her generalities.

She speaks of "cheating" in reports of campaigns, and asks me to find a way to confirm that all efforts submitted are authentic. She, like many others, can help. She claims to travel Scotland from the Border to the far North, but doesn't produce a scrap of evidence to support her assertions. She confines her substantiated remarks to a criticism of my very fair report on the efforts of a manageress.

All I ask is that Miss Fraser, and others like her, keep their eyes open, in their own areas and elsewhere, and send to me any evidence of misrepresentation. I promise that the KINE. will investigate every charge made, as it has always done, even although we do not always refer to these investigations in the paper.

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

A. R. AYRES, Savoy, Wandsworth.
J. BENNETT, Empress, Tuebrook, Liverpool.
A. P. C. BRIDGER, Ritz, Hythe.
J. BURNS, Plaza, Govan, Glasgow.
ALLAN CLARK, A/M, Tredegar Hall, Newport, Mon.
H. E. COLLIER, Elite, Wimbledon.
F. A. CONNETT, Manor Park Pavilion, Aldershot.
J. CROMPTON, A/M, Empire, Aldershot.
J. D. DEL NEVO, Super, Oxford.
W. DODDS, County, St. Johns, Warwick.
T. H. FINN, A/M, Commodore, Liverpool.
EDWARD FOX, Rex, Reading.
A. E. GRIFFITH, Carlton, Nottingham.
W. J. S. GUEST, Crown, Birmingham.
ERIC G. HANDFORD, Rex, Bedminster, Bristol.
J. W. HARE, Grand, Mansfield, Notts.
E. HODGSON, A/M, Ritz, Warrington.
F. ROBERT HOPE, A/M, Odeon, Stourbridge, Worcs.
L. C. HUGHES, A/M, Gainsborough, Bootle, Liverpool.
J. KAY, Gaumont, Southport.
T. KING, A/M, Rex, Farnborough.
J. LEWIS, Ritz, Horsham.
F. W. PEARMAN, Odeon, Balham.
N. PETERS, A/M, Odeon, Kingswood, Bristol.
J. H. POTTER, Odeon, Leicester.
C. SMITH, Adelphi, Slough.
G. H. W. SPARY, Pavilion, Reading.
F. TREVOR TUBB, Queen's, Cardiff.
F. WARRENDER, Essoldo, Southsea.

All for "Harvey"

THE National Savings people cooperated handsomely with C. Ebner to exploit "Harvey" at the Royalty, Ladbroke Grove. He secured as the result of this 75 quads, 300 decs, a 48 st., and 3,000 leaflets.

To complete a model campaign Ebner coached the staff to look after the welfare of a mythical Harvey all during the week prior to playdate.

Patrons were asked to "Mind Harvey" and "Leave the door open for Harvey," while various members of the uniform staff ushered in an unseen visitor.

Kirkcaldy Quiz

MANY entries are claimed for a quiz run by D. Allison, of the Rio, Kirkcaldy, in conjunction with the *Kirkcaldy Times* for "Mr. Ashton Was Indiscreet."

There were seven set questions, each with two possible answers,

one wise, the other indiscreet, and traders provided the prizes.

The film critic of the paper was judge, and the entry form, as printed, gave some interesting information about the film. Mr. Allison also managed to borrow a Reg Harris bicycle as part of a tie-up with a cycle shop. I don't mind the display of goods in foyers so long as they mean something more than just another sale for the trader.

The Rio, Kirkcaldy, is another of these kinemas that cater for footballers who cannot get to the Saturday afternoon match. Raith Rovers half-time and full-time scores are screened a minute after close of play. A fervent follower of football may well deprive himself of a visit to the pictures to get early news of the football result. In Kirkcaldy they go to the pictures for this information.

Careful Distribution

E. HAGUE, manager of the Hippodrome, Nuneaton, describes the careful way in which he had 3,000 handbills for "Street Corner" distributed. Six milkmen from the Co-op. took a handful each on their milk rounds, a grocer put one in each of his parcels, and a local pit issued one to each of the underground workers on payday.

It is not enough to print an attractive handbill and leave the distribution to chance, especially now the price is going up. I have always felt that the distribution of leaflets in the theatres is a wasteful policy, and that is why Mr. Hague's ideas are particularly welcome.

For the same film he received 25 extra quads and rather than fly post he pasted them on 25 boards made up from some old cardboard. These were attached to the stalls in the open-air market on market day and then removed to do further duty on other sites, including a dozen at another open market in the adjoining village of Bedworth.

Renters Please Note

T. B. WILKINS' appropriate tie-up for "I Shall Return" at the Gaumont, Manchester, was with Allied Dairies, which used 6,000 milk bottle stickers announcing: "'I Shall Return' full of the finest milk, day after day." In addition, similar messages were conveyed to the public by means of double-crowns on each of the 30 milk vans belonging to the firm.

In all instances, particularly on special 48's posted for the film, Wilkins played up the name of Tyrone Power.

In expressing his thanks to the Fox publicist, C. Charlton, Mr. Wilkins observes that the excellent foyer display for this film was too long to go in a normal shop window, which restricted its use to the foyer. I commend this point to renters, because if a display is too long for the Gaumont, Manchester, there is little hope of any other theatre trading away-from-theatre sites.

Ladies' Night

E. LAWLER, manager of the Ritz, Chatham, planned a novel civic opening for "All About Eve." He arranged a "Ladies' Night," led by the Mayoress. All women's organisations were represented, including WVS, Red Cross, Inner Wheel and the Ladies' Circle. This got a very good Press, including a four-column picture in the *Chatham Observer*, because the idea has good news value.

It will have the same news value in your town if that picture has still to play, and you cannot do better than repeat this stunt.

Wrong Approach

THE manager of the Express, Tuebrook, Liverpool, whose name I cannot remember and whose signature I cannot decipher, tells me that his assistant, G. Burton, worked very hard at his campaign for "The Clouded Yellow."

He submits an impressive list of tie-ups as proof of this assertion. These show every sign of industry and initiative, but I particularly want to speak of the street parade, with which Mr. Burton claims to have "excelled himself."

He rigged-up the Empress doorman in a striking outfit consisting of a tweed jacket complete with very large pockets,

Cellophane rabbits were used by W. Thomas to advertise HARVEY (GFD), at the Capitol, Cardiff, and this 6ft. model was placed at a table in the cafe. This material is the perfect medium for reproducing the mythical rabbit

out of which protruded the various implements of a "catcher of butterflies"—small and large nets, bottles of preserving liquids, and, last but not least, a book on butterflies opened and folded back at the species Colias Croceus ("The Clouded Yellow").

The doorman also wore a deerstalker's cap and a large pair of horn-rimmed glasses. He paraded the streets in the near vicinity of the Liverpool Docks with a card attached to his chest and another round his hat, worded: "Dear me! I seem to have lost it again. Lost what? 'The Clouded Yellow,' of course. All this week at the Empress Tuebrook."

This effusive young assistant says: "The grand result of this publicity enabled the manager to rub his hands with glee, owing to capacity business all week."

If anything, I would say that this most inappropriate street stunt did nothing to boost the box-office takings for "The Clouded Yellow." Such a gross characterisation advertising the name of a beautiful and imaginative drama is, to my way of thinking, a perfect example of the vulgar street parades that are harmful to the business.

Three Local Secrets

KEN HALL, of the Savoy, Wolverhampton, specialises in unusual publicity ideas. He ran a competition for "Three Secrets," in which entrants were asked to give the correct answers to three local "secrets." A silver trophy, supplied by a local trader, was offered to the winner, and the film correspondent acted as adjudicator.

Throwaways are likely to cause trouble to managers in Wolverhampton as there is a bye-law concerning litter, but Hall cunningly got over this by devoting one page of his leaflet to a local good cause. As the Chief Constable wrote a letter of thanks for the good work of the throwaway, we can take it that there were no unpleasant consequences in this instance.

Obstacle ?

A. S. FIELDING, manager of the Gaumont, Harrow, writes to say that a huge display piece for "The Dark Man," intended for above-canopy level exhibition during playweek, was put to good use for two weeks prior to playdate; a very laudable arrangement.

He submits a photograph showing the display piece lying flat on the floor in what he calls "the sunken foyer." I quite agree that a display in this rather unusual position would attract attention and it seems to be a reasonably good idea provided the public don't have access to the floor space on which the cut-out is laid.

If, as the picture suggests, this was just laid flat out on the floor of an ordinary foyer, and although it may be in a part of the building not generally used by the public, I think it constitutes an obstruction and because of this should be done only if permission is first obtained from the appropriate licensing authority.

Moving Words

A KINE. correspondent supplies particulars of one of those Road Safety publicity devices to which I have referred recently. That used by J. Hobart, of the Trocette, Bermondsey, to advertise "The Tender Years" consists of a row of tablets and a row of tiny "blinds" carrying another set of letters painted on them. The blinds drop one by one in front of an original message to replace it by a second phrase.

In this case, the first message read "Teach Them Road Safety," followed by "During" on the dropping shutters, and then on a second row of signals, "The Tender Years."

Highly Dangerous

JOHN TAYLOR, assistant manager, Odeon, Stafford, lived right up to the title of the film by erecting his own "Highly Dangerous" road sign without police permission. He admits that he "took a chance" and there is no mention of prosecutions, so the gamble came off.

I like his apt tie-up with the electric supply company, where it was announced that amateur fiddling with electrical installations can be "Highly Dangerous," although the film hasn't much in common with electricity.

We are pleased to receive so many campaigns designed by assistant managers, and congratulate their managers for giving the newcomers a break. It is assumed that the manager advises from point to point.

Novel Poster

PETER JEWETT, assistant manager of the Regal, Kingston-on-Thames, forwards a drawing of a most attractive six-sheet, used as part of that theatre's "Better Business" campaign.

The design shows a signpost with the wording: "From Kingston to Kansas—Surbiton to Singapore—People Like Pictures—Let's Go To The Regal." These posters in yellow, red, green and black must have been very striking.

Credit is given to the American magazine *Box-Office* for the original idea and there is no reason why other managers should not utilise this novel layout.

Festival of Britain

A. J. WOODMAN, manager of the Walpole, Ealing, got off to a flying start in his public relations work in connection with Festival of Britain arrangements in the borough.

He attended a very small exploratory committee meeting at the Town Hall and is now chairman of a Central Festival Committee, on which all kinema managers in the area are invited to serve.

Festival of Britain is a golden opportunity for individual managers to keep the industry well to the forefront during this important year.

Novel Display

HERE is a novel idea from J. A. Scardifield, manager of the Odeon, Deal, carried out by his chief operator for "My Blue Heaven."

A double-crown size piece of glass was coated with flat black paint, and with the aid of stencils the words of the song and title of the film, a musical stave, and a panel to allow for the insertion of a still was scraped out of the black paint.

The glass was backed with metal foil, in various shades of blue, obtainable at any art shop at about 6d. a sheet.

Rabbit's Foot for Luck

E. D. HAINGE, Odeon, Birmingham, prepared one of his usually comprehensive campaigns for "Harvey."

Six shop-window displays were arranged in connection with "Harvey's" Sherry and Port, but the most novel item of all was a rabbit's paw which arrived in my mail bearing a label worded: "Good luck, from 'Harvey'." About 500 paws were circulated.

R. Roberts, of the Ritz, Tunstall, also thought of using rabbits' feet to advertise "Harvey." He says that these were neatly trimmed off by the joint, sterilised in boiling water and Dettol, dried and brushed then wrapped in Cellophane paper. Again a great demand is recorded.

It is surprising that although "Harvey" has been on release for some time these are the first two samples to reach me of the perfect novelty throwaway. I admit that I am carrying one for luck, my wife the other.

Cowboys Too Young

R. W. MORRIS, assistant manager of the Central, Kidderminster, arranged for a posse of "cowboys" to invade the town on the Saturday prior to playdate of "Wyoming Mail." The kids, all dressed up in their fancy costumes, gave away replica cheques on "Bank of Wyoming."

Readers know my views about the use of youngsters in publicity and this campaign gives me no reason to alter my opinion. A picture shows one tiny boy; he looks no more than four. We should not associate children with our publicity.

The Showman

FOLLOW THE ★

"The 13th Letter"

THE exploitation department of 20th Century-Fox launched an impressive campaign for "The 13th Letter," starred film for February, the mystery thriller co-starring Charles Boyer, Linda Darnell, Constance Smith and Michael Rennie, which started its release in London last week.

Arrangements were made with George Newnes to publish a serialisation of the film in the widely circulated *Tit-Bits* for four or five weeks. Supporting this 1,000 hanging cards, overprinted with "The Story of the film in *Tit-Bits*," were placed in newsagents' shops throughout the London area. In addition, double crowns are available for London and the Provinces. Newnes have given their wholehearted co-operation in publicising the serial.

Co-operation with the Ford Blotting Paper Co. resulted in two trade magazines, *The British Stationer* and *Stationery Trade Review*, carrying a news item and illustration of a specially designed "13th Letter" advertisement overprinted on the blotting paper.

Retailers and wholesalers in the British Isles have been asked to co-operate in arranging windows of blotting paper, writing materials, ink, etc., linked with the film's release to Gaumont theatres.

A further tie-up has been arranged with John Waddington, manufacturers of playing cards and the well-known letter and word-building game of Lexicon, which can be used in many ways to further promotion of "The 13th Letter." Apart from spelling out star names and titles on display boards in foyers and windows, it can be used in the composite window displays with stationery.

"KINE."-MGM £500 CONTEST

Fashion Store Pays the Way in Norwich Campaign

AS musical films have been plentiful and well exploited during the past few months, N. Scott-Buccleuch thought a different approach was needed for "Two Weeks With Love," at the Regent, Norwich.

A fashion parade was arranged in conjunction with Chamberlains, one of the largest stores in East Anglia. To find mannequins for the event a contest was held at the main Norwich ballroom.

Chamberlains referred to the Regent, the parades and the film in displays in each of the store's 20 windows, and also paid for over £100 worth of newspaper advertising for the tie-up.

The local Press gave the tie-up good coverage, and odd items were published in the gossip columns throughout the week.

Simple Competition

G. E. PRESTON, Royalty, Hull, has found that local people are apathetic in respect of competitions which involve them in form-filling, so to make his competition for "The Miniver Story" popular, he looked for an idea which required the minimum of effort.

Preston converted a summer outdoor ice-cream counter in a foyer display, using material supplied by Zenobia. Incorporated in the display was a large bowl of imitation rose petals, whilst further petals were scattered among the bottles of perfume, etc., on show. Patrons were invited to estimate the number of petals used in the display.

One point made this simple competition the most successful and popular Preston has held—an attendant was available to note the entries in a large exercise book. This gave Preston a useful list of names and addresses for future reference.

A slide carrying the names of prize-winners was flashed during the run of the film, and it is significant that every prize was claimed.

Soap-Box Derby

TO PUBLICISE "To Please a Lady" at the Gaumont, New Cross, David Williams was able to secure the services of local speed ace Stan Coldham, who is chairman of the Half Litre Club, which pioneered 500 cc midget-car racing.

Coldham drove a racing car around three or four boroughs. One of the theatre sales staff rode with him, and the car was decorated with display material worded: "Driving to the Gaumont, New Cross, 'To Please a Lady'" on the back bumper, and the names of the stars and playdate on the car doors. This stunt resulted in pictures and story in three local papers.

Another stunt was a "Soap-box Derby" on a local cinder track on the Saturday before playdate.

Press Hold-up

JAMES BURNS and his assistant, R. L. Holyoak, showed opportunism in the publicity for "Annie Get Your Gun," which broke the six-day record at the Plaza, Govan.

Just prior to playdate, the news editor of the *Evening News* wrote a feature article explaining why he never visited the kinema. Burns secured a three-column picture and a supporting editorial when he attempted to kidnap the editor with the aid of a pretty blonde dressed up as Annie Oakley.

Preceding playdate, Burns invited the children to come to the next meeting dressed as cowboys, cowgirls and Indians, and also told them there would be a special ceremony, during which they were going to make an old friend of theirs, the newspaper critic, a member of the Navajo Indians.

The winners of the fancy dress contest were chosen by him and presented with prizes. This resulted in an excellent Press publicity.

Stan Coldham, the racing driver, co-operated with David Williams, Gaumont, New Cross, S. London, in this street parade for TO PLEASE A LADY (MGM)

Atmosphere at Torquay

R. W. PARKER'S front-of-house and foyer display for "King Solomon's Mines," at the Regal, Torquay, was mentioned in the gossip columns of the local Press.

The foyer display had an 8-ft. square background in full colour set one foot behind a frame, with title and stars across the top. The foyer floor around was covered with florists green mats and bamboo sheets in full leaf were used to embellish the display. A stuffed full-size lion and tiger were loaned by Paignton Zoo.

Each morning the lion was moved to the main doors, a sound recording of animal noises was played through a concealed loudspeaker. One doorman was dressed as a native, costumes being loaned free by theatrical costumiers.

Parker linked up with a sports and games outfitter and ran a children's painting competition. The firm donated some substantial prizes and provided the entry forms.

The film was given a further boost at the Torquay United football ground on Saturday prior to playdate with mike announcements to the crowd and guest tickets were given for holders of programmes with certain numbers.

Alternative Titles

F. R. FLOOK persuaded the editor of the *East London Advertiser* to sponsor a film title competition in connection with "Grounds for Marriage," at the Empire, Mile End.

Readers were asked for an alternative title of three or four words. Two good prizes, one a new gown and the second a perm, were offered for suitable titles. The firms donating the prizes had window displays in the main shopping area.

Flook also ran a stunt for "Watch the Birdie" in the same programme. Snaps were taken in the auditorium and complimentary tickets given to those who looked the happiest.

GAC
GORDON'S ASSOCIATED COMPANIES

When one thinks
of *better* art-work,
display and screenprint,
one instinctively thinks
of *Gordon's* . . . . who
have been closely
associated with every
major advance in cinema
publicity for the past
twenty years . . . .

GORDON'S PUBLICITY LIMITED
IMPERIAL BUILDINGS, OXFORD ROAD
MANCHESTER 1
Telephone Ardwick 2773

These are in the Running . . .

OTHER entries have been received as follows:—

"Duchess of Idaho."—N. F. Comer, Odeon, Taunton; G. James, Gaumont, Edinburgh; H. G. Porter, Odeon, Harrow; E. M. Williams, Scala, Ilfracombe; H. Potter, Odeon, Leicester; R. Helley, Regal, Bridlington; J. Crompton, Empire, Aldershot; R. Todd, Odeon, Blackpool; G. Herbert, Astoria, Brixton; R. G. Francis, Regal, Chester; A. Pareezer, Odeon, Bognor Regis; C. Brock, Odeon, Bradford.

"If You Feel Like Singing."—M. Wright, Empire, Longton; J. Evans, Picture House, Harborne; A. Long, Broadway, Hammersmith.

"On The Town."—T. Manley, Electra, Cheadle; F. Gilliver, Hippodrome, Derby; W. MacIntyre, Waverley, Glasgow; A. Farrow, Picture House, Govanhill; L. Holman, Ritz, Hereford.

"Two Weeks With Love."—H. J. Crowther, Savoy, Birkenhead; J. Young, Playhouse, Edinburgh.

"Grounds for Marriage."—S. Pascoe-Williams, Ritz, Woking; W. J. Marshall, Elephant and Castle Theatre; J. Wright, Ritz, Richmond; A. McCoy, Regal, Twickenham; F. Dann, A/M, Regal, Walton-on-Thames; P. Jewett, A/M, Kingston-on-Thames; Nat Matthews, Ritz, Leyton; A. Tate-Lovery, Princess, Dagenham.

"Annie Get Your Gun."—E. Machin, Don, Manchester; H. Bailey, Regal, Lincoln; E. Craig, Alhambra, Dunfermline; S. Luton, Savoy, Enfield; F. Barton, Ritz, Leytonstone; M. Kerr, Plaza, Wishaw; E. Dallman, Playhouse, Cambridge; J. Scott, Regal, Dumfries; A. Williams, Carlton, Tuebrook; Lee Morgan, Forum, Birmingham; G. C. Williams, Regent, Chatham; A. Heaton, Regal, Beverley; G. Johns, Princess, Dagenham; H. Palle, Cameo, Cliftonville; T. Jones, Regal, Cheltenham.

"The Black Hand."—W. McAllister, Regal, Liverpool.

"The Miniver Story."—R. Parrott, Tower Picture House, Leeds; W. R. Wood, Majestic, Chester; B. Sorger, Regis, Hull; J. W. Hare, Grand Theatre, Mansfield; K. Kelsall, Palladium, Oldham; R. Morris, A/M, Central, Kidderminster; J. Dixon, Regal, Chesterfield; H. Palle, Cameo, Cliftonville.

"To Please A Lady."—H. Bish, A/M, Regent, Weston-super-Mare; H. Jarvis, Hippodrome, Blackpool; H. Spooner, Vaudeville, Reading; T. Richards, Gaiety, Hastings; A. Carpenter, Gaumont, Barnstaple; G. Frewin, Gaumont, Rochester; J. Pleasants, Palace, Chatham; P. Farmer, Odeon, West Wickham; T. Smith, Pavilion, Motherwell.

"Crisis."—E. Lawler, Ritz, Chatham; A. Dawson, Odeon, Darlington; B. Symmons, Odeon, Harrogate; W. Smith, Odeon, Halifax.

"The Asphalt Jungle."—V. Sims, A/M, Electra, Oxford; C. S. Watson, New Coliseum, Whitley Bay; N. Matthews, Ritz, Leyton.

"Father Of The Bride."—G. Barry, Coliseum, Walton, Liverpool; E. Aspinall, Capitol, Bolton; P. Bland, Odeon, Chichester.

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Glass Menagerie: C. Radford, Capitol, Hanley, E. Shaw, A/M, Regal, Staines; A. Griffith, Carlton, Nottingham; J. Wright, Ritz, Richmond.

Harriet Craig—Between Midnight and Dawn: F. Thurman, Grand, Nottingham.

Highly Dangerous: E. Meadows, Odeon, Whalley Range; M. Lloyd, Odeon, Bedminster; R. Honeyman, Regent, Edinburgh; F. Hughes, Odeon, Motherwell; H. Vahey, A/M, Savoy, St. Helens.

National Film Award: F. Minde, Gaumont, Eltham Hill.

Portrait of Clare: L. Paul, Cabot, Bristol; A. Dodd, Rex, Consett; A. Moon, Majestic, Benwell, Newcastle.

Art Exhibition: F. Brissenden, Gaumont, Dover; F. Richmond, Odeon, Colwyn Bay; D. McGregor, New P.H., Edinburgh; C. Smith, Regent, Brighton; J. Browne, Odeon, Yeovil; R. Brand, Ritz, Southend; R. Evans, Odeon, Richmond.

Press Publicity: G. Lockyer, Odeon, Stafford.

Rocketship X-M: D. Sweeney, A/M, Rex, Riddrie, Glasgow; D. Campbell, Plaza, Dundee; M. Morgan, Globe, AKC, Cove; G. Andrews, R/M, Pavilion, Stanningley, Leeds; A. Wilson, A/M, Regal, Paisley.

Frenchie—Katie Did It: R. Honeyman, Regent, Edinburgh.

Fancy Pants: N. Edwards, New Coliseum, Liverpool.

The Wooden Horse: R. Honeyman, Regent, Edinburgh; H. Walsh, A/M, Savoy, Sale; J. Smith, A/M, Regal; Kirkcaldy; J. James, A/M, Regal, Trowbridge; K. Gray, Castle, Merthyr Tydfil; J. Scott, Regal, Dumfries; S. Magowan, A/M, Regal, Falkirk.

Trio: G. Leggatt, Playhouse, Montrose.

Theatre Publicity: J. Hare, Grand, Mansfield, G. Wilmot, Rex, Farnborough; L. Mitchell, Princess, Barnsley; G. Merrett, Carlton, Islington; R. Lock, A/M, Odeon, Wealdstone; E. Williams, Gaumont, Ilfracombe; T. Wright, A/M, Picture House, Glasgow; A. Slatter, A/M, Odeon, Camberwell; P. Allbut, Tudor, King's Heath, Birmingham; E. Crookes, Regal, Stirling; R. Kinniburgh, Regal, Coatbridge; G. Ramsden, Rialto, Dumbarton; P. Braithwaite, A/M, Odeon, Kemp Town, nr. Brighton; H. Fletcher, Regal, Streatham; H. Keightley, Forum, Newbury; D. Daniell, Odeon, Ramsgate; P. Stewart, A/M, Capitol, Leith; R. Lucas, Gaumont Palace, Taunton; M. Saxton, Odeon, Farncombe; J. Dye, Empire, Dundee; R. Clark, Gaumont, Redditch; W. Wood, Majestic, Chester, F. Richmond, Odeon, Colwyn Bay; J. Merrill, Magnet, Wavertree, Liverpool, J. Browne, Odeon, Yeovil.

The Heiress: D. Baker, Claremont, Moss Side, Manchester.

Public Relations: B. Caufield, George, Kilmarnock; N. Blair, Metropole, Nottingham; E. Larrosa, Palace, Irlam, Manchester; W. Ingram, Cinema, Wishaw; D. Williams, Gaumont, New Cross; A. Barker, Lido, Golders Green; J. Gallacher, Playhouse, Galashiels; F. Connett, Manor Park Pavilion, Aldershot; T. Smith, Pavilion, Motherwell; P. Levine, R/M, Forum, Kentish Town; G. Nimse, A/M, Odeon, Epsom; S. Russell, Grand, Bournemouth; R. Taylor, Astoria, Old Kent Road; J. Kay, Gaumont, Southport; R. Clark, Gaumont, Redditch; F. Minde, Gaumont, Eltham Hill.

King Solomon's Mines: W. Gray, Regal, Kilmarnock.

All Quiet on the Western Front: S. Holman, Plaza, Plymouth; T. Grazier, Arcade, Darlington.

Where Danger Lives—Born to be Bad: K. Edmondson, Gaumont, Chester; H. Bedford, Gaumont, Derby.

The Dancing Years: N. Blair, Metropole, Nottingham.

The Jackpot: J. Broadley, Headingley P.H., Leeds.

Odette: N. Blair, Metropole, Nottingham; E. Dallman, Playhouse, Cambridge; G. Bush, Tivoli, Cambridge; C. Farman, Dominion, Bispham, Blackpool; S. Brynes, A/M, Regent, Crosby; H. George, R/M, Regal, Greenock.

Into the Blue: G. Wilmot, Rex, Farnborough; H. Smith, Odeon, Reading; C. Tappy, Odeon, Salisbury; H. Silander, Odeon, Henley-on-Thames; W. Bush, Empire, Highgate; J. Potter, Odeon, Leicester; E. Tucker, Odeon, Spalding; Miss M. Tucker, Mechanics' Hall, Nottingham.

Mr. Music: C. Conway, Odeon, Dunstall; R. Mitchell, Gaumont, Chorlton-cum-Hardy; J. McIlvena, A/M, Odeon, Shettleston.

City Lights: G. Clarke, Astra, Luneburg, BAFO.

Kiss Tomorrow Goodbye: C. Couzens, Forum, Southampton.

The Long Dark Hall: A. Wheeler, A/M, Odeon, Reading.

Newsreel Publicity: P. Browne, Odeon, Bath; A. Williams, Olympia, Tredegar; R. Todd, Odeon, Blackpool.

Seven Days to Noon: E Larrosa, Palace, Irlam, Manchester.

State Secret: C. Allison, Rex, Motherwell; J. McDonald, Rex, Riddrie, Glasgow.

The Cure for Love: T. Wright, Palladium, Ripon, Yorks.

Murder Without Crime: J. Boulton, A/M, Grand, Bournemouth; S. Harvey, Ritz, Romford; J. Edmundson, Regal, Grimsby; G. Boddy, Regent, Great Yarmouth; N. Matthews, Ritz, Leyton; M. Melrose, A/M, Savoy, Exeter; S. Pascoe-Williams, Ritz, Woking; S. Hudson, A/M, Capitol, Hanley.

Mystery Submarine—The Desert Hawk: P. Cargill, A/M, Gaumont, Falkirk; C. Painter, Regent, Paignton; R. Downes, Gaumont, Birkenhead.

The Girl of the Year—Frightened City: C. Scott, A/M, Gaumont, Exeter.

Treasure Island: G. Andrews, R/M, Opera House, Ripon, Yorks.

Texas Kid Outlaw: J. Gold, A/M, Rex, Motherwell.

Four Days' Leave: S. Sale, Granada, Dover; H. Walsh, A/M, Savoy, Sale; H. Clayton-Nutt, Broadway, Eccles.

The Woman With No Name: R. Kane, Regal, Hounslow; L. Barry, Savoy, Lincoln; P. Freedman, Pavilion, Stirchley, Birmingham; R. Simcox, Ritz, Bradford; E. Hodgson, A/M, Ritz, Warrington; L. Holman, Ritz, Hereford; J. Wright, Ritz, Richmond.

So Young, So Bad: J. Alexander, Picture House, Leicester.

P. Sykes' eye-catching street parade for THE CLOUDED YELLOW (GFD) at the Odeon, Kingswood, Bristol

The Renters Help YOU

PLANS are almost completed for RKO-Radio's national campaign for "Cinderella." One of the highlights will be searches for local "Cinderellas," to be carried out in conjunction with leading provincial newspapers.

Tunes from the musical score continue to feature prominently in BBC programmes, and all publicity is scheduled to reach a peak on May 14.

Arrangements are already proceeding for exploiting the same firm's "Alice In Wonderland" through the Press and on the hoardings. A feature of the campaign will be a sustained drive on the book, while it is expected that sheet music of no fewer than ten tunes from the film will be marketed in good time for the autumn release.

Arnold Williams, of National Screen Service, reports a steady demand for the range of colourful and inexpensive "Better Business" campaign accessories. Film flashes with suitable slogans may be had for 5s. each, and 5-ft. linen banners for 17s. 6d., while de's cost 1s. 4d. and quads 2s. 6d. Write to NSS for the bright brochure giving details of this publicity which is supplied at cost price as a contribution to the campaign.

Columbia's "Letter From Korea" is an ideal subject for specialised showmanship with a topical interest. A fine range of blocks is available; these are illustrated in the campaign book, which also gives some useful exploitation tips.

Exploitation with a South African flavour is recommended by GFD for "The Adventurers." As this firm again offers to pay half the cost of extra advertising the showman has a chance to extend his normal coverage. There is a wide variety of stills and blocks, and the quad at 2s. 6d. is ideal for using as a cut-out. A virile adventure story of this calibre is an admirable subject for street parades, with covered wagons, bushrangers and the like.

The portfolio for teachers which MGM has prepared for "King Solomon's Mines" is a volume that even the most academic dominie will cherish, and probably use. In it are to be found all the scholastic facts about the subject and location. A "KSM" menu block is available for 5s. hire fee, although I would hesitate to use it if I ran a cafe. The public is too touchy about its meat to be faced with a cannibal stock-pot at the top of the menu.

Hundreds of pounds' worth of diamond rings are offered as prizes in a national competition in which the public is asked to place in order of preference a dozen of these baubles.

Blackmailed: L. Smith, Odeon, Camberwell; C. Wills, Odeon, Woolwich; P. Walshaw, Odeon, Plymouth; G. Warren, Essoldo, Chelsea.

The Dark Man: T. Phillips, Gaumont, Luton; C. Kemble, Gaumont, Richmond; A. Williams, R/M, Gaumont, Twickenham; A. Stobie, Gaumont, Chadwell Heath; E. Pearl, Theatre Royal, Bognor Regis; P. Mills, Gaumont, Liverpool; D. McGregor, New P.H., Edinburgh; T. Wilkins, Gaumont, Manchester; J. Brundle, A/M, Gaumont, Southend.

Sunset Boulevard: J. Hart, Grosvenor, Glasgow.

Cage of Gold: M. Castledine, Majestic, Retford, Notts.

Red Light: P. Allbut, Tudor, King's Heath, Birmingham.

Mr. Drake's Duck: C. Couzens, Forum, Southampton.

A Walk in the Sun: H. Wilson, City P.H., Carlisle; F. Tyler, Palace, Banbury.

The Men: J. Lake, Savoy, Luton.

The Clouded Yellow: G. Leopold, Ritz, Market Harborough.

All About Eve: R. Parsons, Piccadilly, Birmingham; D. Pass, Odeon, Stonrbridge.

Holy Year: D. Kerr, Plaza, Wishaw.

Woman on the Run—Wyoming Mail: T. Grazier, Arcade, Darlington.

Bagdad: Manager, Savoy, Edinburgh.

Let's Dance: L. Lovell, Regal, Kirkcaldy.

The Daughter of Rosie O'Grady: R. Dick, A/M, Majestic, Malton, Yorks; K. Hall, Savoy, Wolverhampton.

Musical Interlude: R. Dick, A/M, Majestic, Malton, Yorks.

Trade Show Offers—March, 1951

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
Ace in the Hole ...	Paramount ...	111 min.	A	10,007 ft.	Kirk Douglas, Jan Sterling, Porter Hall	Outstanding box-office proposition for all classes (NC)	Mar. 15	Not Fixed
At War with the Army ...	Paramount ...	92 min.	U	8,345 ft.	Dean Martin, Jerry Lewis, Polly Bergen	Excellent light booking for the masses, youngsters and sticks (CC)	Mar. 22	Not Fixed
Backfire	Warner ...	90 min.	A	8,139 ft.	Virginia Mayo, Gordon MacRae, Edmond O'Brien	Ticklish "thick ear" (NC)	Mar. 22	Aug. 13
Barbed Wire	Columbia ...	69 min.	U	6,295 ft.	Gene Autry, Gail Davis, Harry Shannon	Good star western (CC)	Mar. 29	Not Fixed
Bedtime for Bonzo ...	GFD	83 min.	U	7,502 ft.	Ronald Reagan, Diana Lynn, Bonzo	Capital "double bill" (CC)	Mar. 22	April 23
Beyond the Forest ...	Warner ...	75 min.	A	6,844 ft.	Bette Davis, Joseph Cotten, David Brian	Star booking, solely for tough audiences (NC)	Mar. 1	Not Fixed
Blenheim Palace ...	Anglo-Amalgamated	36 min.	U	3,200 ft.	Commentary by The Duke of Marlborough	Good support for better-class halls (CC)	Mar. 1	Not Fixed
*Bomba on Panther Island	AB-Pathe ...	75 min.	U	6,845 ft.	Johnny Sheffield, Allene Roberts, Harry Lewis	Cast-iron "hokum" (CC)	Mar. 8	Mar. 26
Breakthrough	Warner ...	90 min.	A	8,186 ft.	David Brian, John Agar, Frank Lovejoy	Acceptable "programmer" (C)	Mar. 15	Not Fixed
*Browning Version, The	GFD	89 min.	A	8,064 ft.	Michael Redgrave, Jean Kent, Nigel Patrick	Outstanding British offering (C)	Mar. 1	April 16
California Passage ...	Republic ...	90 min.	A	8,088 ft.	Forrest Tucker, Adele Mara, Jim Davis	Very good "horse opera" (CC)	Mar. 15	Not Fixed
Cesar	GCT	120 min.	A	10,800 ft.	Raimu, Pierre Fresnay, Orane Demazis	Good for Continental film audiences and stars likely to draw more than specialised picturegoers	Mar. 1	Not Fixed
Chase Me, Charlie ...	Exclusive ...	46 min.	U	4,199 ft.	Charles Chaplin, Ben Turpin, Edna Purviance	Good novelty fill-in (CC)	Mar. 22	Not Fixed
Clochemerle	Blue Ribbon	93 min.	X	8,397 ft.	Brochard, Simone Michels, Maximilienne	Excellent advanced hall booking (NC)	Mar. 29	Not Fixed
Cupboard was Bare, The (L'Armoire Volante)	Films de France	87 min.	A	7,855 ft.	Fernandel, Florencie, Yves Deniaud	Moderate specialised booking (NC)	Mar. 22	Not Fixed
Dark City	Paramount ...	96 min.	A	8,785 ft.	Charlton Heston, Lizabeth Scott, Dean Jagger	Stereotyped "thick ear" (NC)	Mar. 8	Floating
* Dark Light, The ...	Exclusive ...	67 min.	A	6,025 ft.	Albert Lieven, David Greene, Catherine Blake	Slapdash quota (NC)	Mar. 29	April 23
Eyes of Texas	Republic ...	70 min.	U	6,300 ft.	Roy Rogers, Lynne Roberts, Nana Bryant	Capital star "horse opera" (CC)	Mar. 29	Not Fixed
†Fighting Redhead, The	AB-Pathe ...	60 min.	U	5,433 ft.	Jim Bannon, Peggy Stewart, John Hart	Acceptable "second" for all classes (CC)	Mar. 8	May 28
Fine and Dandy	Warner ...	104 min.	U	9,454 ft.	James Cagney, Virginia Mayo, Doris Day	Very good star light booking (CC)	Mar. 22	Sept. 17
Flame of Stamboul ...	Columbia ...	67 min.	A	6,079 ft.	Richard Denning, Lisa Ferraday, George Zucco	Moderate secondary hall "second" (CC)	Mar. 29	Not Fixed
* Flesh and Blood ...	British Lion ...	101 min.	A	9,176 ft.	Richard Todd, Joan Greenwood, Andre Morell	Very good British booking (NC)	Mar. 8	April 16
Flying Missile, The ...	Columbia ...	92 min.	U	8,310 ft.	Glenn Ford, Viveca Lindfors, Henry O'Neill	Reliable title and star offering for the masses and youngsters (CC)	Mar. 29	June 4
Fourteen Hours	20th Century-Fox	91 min.	A	8,279 ft.	Paul Douglas, Richard Basehart Agnes Moorehead	Very good general booking (NC)	Mar. 1	April 16
Frontier Fury	Exclusive ...	61 min.	U	5,506 ft.	George Houston, Al St. John, Hilary Brooke	Acceptable secondary hall western (CC)	Mar. 22	Floating
Gangster We Made, The	International ...	79 min.	A	7,249 ft.	Tommy Cook, Gar Moore, Eduard Franz	Fair average "double-bill" (C)	Mar. 15	Not Fixed
Gasoline Alley	Columbia ...	77 min.	U	6,939 ft.	Scotty Beckett, Jimmy Lydon, Susan Morrow	Agreeable "second" (CC)	Mar. 29	May 7
†Halls of Montezuma...	20th Century-Fox	112 min.	A	10,064 ft.	Richard Widmark, Skip Homeier Reginald Gardiner	Outstanding war epic (NC)	Mar. 8	May 7
*†Happy Go Lovely ...	AB-Pathe ...	96 min.	U	8,724 ft.	Vera-Ellen, David Niven, Cesar Romero	Grand tonic and infallible box-office money-spinner (CC)	Mar. 8	Floating
Hot Rod	AB-Pathe ...	61 min.	U	5,499 ft.	James Lydon, Art Baker, Gloria Winters	Reliable "second" (CC)	Mar. 8	June 11
Humphrey Takes a Chance	AB-Pathe ...	62 min.	U	5,620 ft.	Leon Errol, Joe Kirkwood, jun., Robert Coogan	"Second" solely for the unsophisticated and youngsters (CC)	Mar. 8	April 16
Inside Straight	MGM	86 min.	A	7,802 ft.	David Brian, Barry Sullivan, Arlene Dahl	Fair to middling "programmer" (NC)	Mar. 29	April 9
Jennie	British Lion ...	85 min.	U	7,771 ft.	Jennifer Jones, Joseph Cotten, Ethel Barrymore	Potential "problem" turn-up (CC)	Mar. 15	Not Fixed
Kill or Be Killed ...	British Lion ...	66 min.	A	5,974 ft.	Lawrence Tierney, George Coulouris, Marissa O'Brien	Thick-ear Lyceum (NC)	Mar. 1	Floating
King of the Rocket Men...	Republic ...	12 eps.	U	Eps. 1,620 ft. approx.	Tristram Coffin, Mae Clarke, Don Haggerty	Good club thriller (CC)	Mar. 1	Not Fixed
Lemon Drop Kid, The...	Paramount ...	91 min.	A	8,248 ft.	Bob Hope, Marilyn Maxwell, Lloyd Nolan	Cast-iron box-office proposition for all classes (C) ...	Mar. 29	April 30
Les Casse-Pieds ... ... (As Others See Us)	ABFD-Blue Ribbon	81 min.	U	7,300 ft.	Noel-Noel, Bernard Blier, Marguerite Deval	First-class specialised booking (C)...	Mar. 29	Not Fixed
Lights Out	GFD	97 min.	A	8,734 ft.	Arthur Kennedy, Peggy Dow, James Edwards	Outstanding general booking (C)	Mar. 22	April 23
*Man with the Twisted Lip, The	Grand National	33 min.	U	3,214 ft.	John Longden, Campbell Singer, Beryl Baxter	Quota fill-in mainly on title (CC)	Mar. 8	Not Fixed
Molly	Paramount ...	83 min.	U	7,456 ft.	Gertrude Berg, Philip Loeb, Eduard Franz	Capital light booking (CC)	Mar. 8	Floating

*Old Mother Riley's Jungle Treasure	Renown	75 min.	U	6,820 ft.	Arthur Lucan, Kitty McShane, Garry Marsh	Cast-iron British star comedy for the masses and sticks (CC)	Mar. 15	Not Fixed
Operation Pacific	Warner	107 min.	U	9,788 ft.	John Wayne, Patricia Neal, Philip Carey	Very good star adventure fare (CC)	Mar. 22	Aug. 27
Outlaws of the Rio Grande	Exclusive	52 min.	U	4,736 ft.	Tim McCoy, Virginia Carpenter, Charles King	Moderate "horse opera" (CC)	Mar. 22	Floating
Prairie, The	Falcon	56 min.	U	5,047 ft.	Lenore Aubert, Alan Baxter, Russ Vincent	Third-rate club filler (CC)	Mar. 29	Not Fixed
Prisoners in Petticoats	Republic	60 min.	A	5,400 ft.	Valentine Perkins, Anthony Caruso, Robert Rockwell	Reliable industrial support (C)	Mar. 29	Not Fixed
†Quebec	Paramount	87 min.	U	7,872 ft.	John Barrymore, jnr., Corinne Calvet, Patric Knowles	Moderate "programmer" (C)	Mar. 29	Not Fixed
*Quiet Woman	Eros	70 min.	U	6,384 ft.	Jane Hylton, Derek Bond, Dora Bryan	Worthwhile British support (C)	Mar. 22	Not Fixed
Revenue Agent	Columbia	74 min.	A	6,424 ft.	Douglas Kennedy, Jean Willes, Onslow Stevens	Reliable support (C)	Mar. 29	Not Fixed
*Roaring Wheels	New Realm	36 min.	U	3,290 ft.	Commentary by Patrick Burns	Handy quota (CC)	Mar. 15	Mar. 19
Roseanna McCoy	RKO-Radio	89 min.	A	8,018 ft.	Farley Granger, Joan Evans, Raymond Massey	"Double bill" for other than the carriage trade (NC)	Mar. 22	Not Fixed
Sideshow	AB-Pathe	67 min.	A	6,027 ft.	Don McGuire, Tracy Roberts, John Abbot	Safe industrial "second" (C)	Mar. 8	April 2
Singing Guns	Republic	89 min.	U	8,014 ft.	Vaughn Monroe, Ella Raines, Walter Brennan	Reliable, though slightly overlong, "horse opera" (CC)	Mar. 22	Not Fixed
Six Gun Man	Exclusive	59 min.	U	5,339 ft.	Bob Steele, Syd Saylor, Jean Carlin	Very moderate outdoor "support" (CC)	Mar. 22	Floating
*Smart Alec	Grand National	56 min.	A	5,242 ft.	Peter Reynolds, Leslie Dwyer, Mercy Haystead	Acceptable "second" (C)	Mar. 8	Not Fixed
Snow Dog	AB-Pathe	62 min.	U	5,690 ft.	Kirby Grant, Elena Verdugo, Chinook, the dog	Reliable popular and family "second" (CC)	Mar. 8	April 30
Square Dance Jubilee	Exclusive	62 min.	U	5,523 ft.	Don Barry, Mary Beth Hughes, Wally Vernon	Novel "second" (CC)	Mar. 1	Not Fixed
Storm Warning	Warner	89 min.	A	8,029 ft.	Ginger Rogers, Steve Cochran, Ronald Reagan	Excellent crime fare (NC)	Mar. 15	July 23
*Tale of Five Cities, A	Grand National	99 min.	A	8,887 ft.	Bonar Colleano, Barbara Kelly, Lana Morris	First-rate British offering (C)	Mar. 8	Not Fixed
Texas Man Hunt	Exclusive	60 min.	U	5,448 ft.	Lee Powell, Art Davis, Bill Boyd	Very moderate small-hall support (CC)	Mar. 29	Floating
This is My Affair	20th Century-Fox	90 min.	U	8,100 ft.	Susan Hayward, Dan Dailey, George Sanders	Very good general and star booking (NC)	Mar. 15	April 23
Three Guys Named Mike	MGM	90 min.	U	8,113 ft.	Jane Wyman, Van Johnson, Howard Keel	Attractive light booking (CC)	Mar. 1	April 23
†Thunder in the Dust	Eros	83 min.	U	7,451 ft.	Robert Preston, Robert Sterling, John Barrymore, jnr.	Acceptable western offering (C)	Mar. 15	April 3
Tougher They Come, The	Columbia	69 min.	U	6,176 ft.	Preston Foster, Wayne Morris, Kay Buckley	Reliable "second" (CC)	Mar. 1	April 16
†Vengeance Valley	MGM	82 min.	A	7,367 ft.	Burt Lancaster, Robert Walker, Joanne Dru	Very good western offering (C)	Mar. 8	April 9
†Wedding Bells	MGM	93 min.	U	8,367 ft.	Fred Astaire, Jane Powell, Sarah Churchill	Box-office title and star, light booking (CC)	Mar. 8	Not Fixed
Whispering Skull, The	Exclusive	52 min.	U	4,710 ft.	Tex Ritter, Dave O'Brien, Denny Burke	Passable western support (CC)	Mar. 29	Floating
White Legs (Pattes Blanches)	Films de France	95 min.	A	8,550 ft.	Suzy Delair, Fernand Ledoux, Paul Bernard	Good specialised booking (NC)	Mar. 22	Not Fixed
Wild Horse Phantom	Exclusive	54 min.	U	4,912 ft.	Buster Crabbe, Al (Fuzzy) St. John, Elaine Morey	Small-hall and matinee filler (CC)	Mar. 29	Floating
Young Daniel Boone	AB-Pathe	68 min.	U	6,171 ft.	David Bruce, Kristine Miller, Damian O'Flynn	Inarticulate and out-moded stuff (CC)	Mar. 15	May 14

REISSUE

Bedside Manner	New Realm	78 min.	A	7,039 ft.	John Carroll, Ruth Hussey, Charles Ruggles	Very moderate light booking (C)	Mar. 1	Floating

* AB-Pathe's Starred Showmanship Film for March.

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

* British Picture. † In colour.

OBITUARY

Arthur S. Albin of Edinburgh

THE Trade in Edinburgh has lost an outstanding personality in the death of Arthur S. Albin, a former chairman of the Scottish branch of the CEA, and for something like 25 years chairman of the Edinburgh section.

Mr. Albin came into the trade as a pianist in the old Electric Theatre, Charing Cross, Glasgow. Two years later he started on his own in a modest little 400-seater at Shettleston, with the Albin family providing the whole staff—Arthur as pianist, his wife in the box-office, his daughter the usherette, and his son in the operating-box. During the first World War he acquired a Hawick house, and he went to Edinburgh in 1917, having bought the Tollcross kinema. Thereafter, as manager for the late Graham Yool, he opened the Regent, now a G-B house; the Blue Halls, and the Astoria. Later he was general manager of the New Tivoli, and for the last 14 years he had been managing director of the Embassy.

Mr. Albin, who was in his 77th year, had not been well since the beginning of the year, but his death late on Tuesday last week was not expected. Of a cheery, buoyant disposition, he had a host of friends in the trade and outside it. He is survived by his second wife, his son, W. H. Albin, managing director of the State, Leith, and like his father a former chairman of the Scottish branch; and a married daughter. The funeral on Friday was private.

William A. Stone

The death occurred last week of William A. Stone, one of the oldest members of the Cinematograph Exhibitors' Association and past-chairman of the South Wales branch. He was 67 years of age.

As a young man he came to Wales from London, and was responsible for introducing films to many Welsh towns and valleys for the first time.

At the time of his death he owned the Victoria, Rhymney, and the Town Hall, Pontypool, Rhymney. He was known in Wales not only as a kinema pioneer, but also as a prominent Freemason and an impresario, and he brought many famous music-hall and concert artists to South Wales, and was for some time manager for the late Madam Clara Novello Davies. His widow (Miss Annie Jenkins) was an Eisteddfod prize winner.

The funeral service, which was attended by many representatives of the trade, took place on Saturday at All Saints Church, Porthcawl.

J. J. Douglas

The death has occurred of James Jackson Douglas, booking manager for a large number of years for the Miners' Welfare kinemas at Douglas, Douglaswater and Coalburn.

Mrs. D. V. Trezona's Thanks

Mrs. D. V. Trezona, whose husband, T. H. Trezona, manager of the Palladium, Shepherd's Bush, for some time, died recently after a lengthy illness, desires to thank Mr. Trezona's colleagues for their many inquiries and expressions of sympathy. She particularly thanks the staff of the Palladium for its condolences and for the beautiful floral tribute.

Midnight Matinee Refused

Sunderland Watch Committee has refused the application made by the Ritz (ABC), Sunderland, to hold a midnight matinee of "King Solomon's Mines," on April 13.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT .. 4d. per word
SITUATIONS WANTED .. 2d. „ „
FINANCIAL .. .. .. 6d. „ „
FOR SALE & WANTED .. 6d. „ „
MISCELLANEOUS .. .. 6d. „ „

Caps. 1d. per word extra. Box No. 6d. extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

Advertisement Manager:—
KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

EXPERIENCED Technical Sales Representative required to operate from London; must have good connection with exhibitors; car owner preferred, but not essential; good salary, expenses and prospects.—Apply, N., Box 530, Kinematograph Weekly.

EXPERIENCED Cross-over Clerk and Barring Clerk required.—'Phone or write, Contracts Manager, RKO Radio Pictures, Ltd., 2-4, Dean Street, W.1.

JUNIOR Punch Card Operator required for Hollerith system.—Full details to A., Box 518, Kinematograph Weekly.

STAR CINEMAS (LONDON), LTD., and Associated Companies, 15, Wellington Street, LEEDS 1, REQUIRE IMMEDIATELY FIRST-CLASS EXPERIENCED MANAGERS AND RELIEF MANAGERS. GOOD OPPORTUNITY FOR THE RIGHT MEN WITH AN INDEPENDENT, PROGRESSIVE CIRCUIT. ONLY TOP-GRADE MEN WILL BE CONSIDERED.

FULLY Experienced, smart manager, S.W. London independent kinema, keen showman, must reside in district. Apply, giving full details, salary, etc.—Holdings, 32, York Road, S.W.11.

EXPERIENCED Assistant Manager wanted for Northern city kinema; good opportunity for live wire; age limit 40; please submit references and photograph.—X., Box 515, Kinematograph Weekly.

RELIEF Manager for North London kinema.—K., Box 503, Kinematograph Weekly.

CHIEF and Second Operators required for S.W. town kinema reopening shortly; state wages, with copies of references.—G., Box 524, Kinematograph Weekly.

WANTED: Projectionist, help Manager, single once-nightly kinema; good wage.—Photo, particulars, Manager, Theatre Glynneath, Glam.

THIRD Operator required.—Apply, Splendid Cinema, Bromley Road, Bromley, Kent.

SITUATIONS WANTED

MANAGER DESIRES CHANGE; AGE 32. LIFE EXPERIENCE, FULL KNOWLEDGE OPERATING; SOUTHERN COUNTIES PREFERRED.—B., BOX 519, KINEMATOGRAPH WEEKLY.

MANAGER, disengaged, requires position, management, assistant or relief; bonded.—J., Box 526, Kinematograph Weekly.

MANAGER, LICENSEE, 16 YEARS PRESENT EMPLOYMENT, DESIRES CHANGE; AGE 40; IMPECCABLE REFERENCES; FULLY CONVERSANT BOOKING, PUBLICITY, CIRCUIT AND INDEPENDENT METHODS.—O., BOX 531, KINEMATOGRAPH WEEKLY.

ASSISTANT Manager, desiring change, seeks position as Representative; three years' previous experience in this capacity.—H., Box 525, Kinematograph Weekly.

PUBLICITY WITH A DIFFERENCE

A COMBINED FRAMES AND PUBLICITY SERVICE
Superior to any other
WRITE FOR BROCHURE
CLASSIC DISPLAYS LTD.
3 & 5, ISLINGTON HIGH ST., LONDON, N.1
TERMINUS 4473-4

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
TELEPHONE 61047 NOTTM
MANAGING DIRECTOR

"GOLDEN" SWITZERLAND
Lakes LUGANO, GENEVA, MAGGIORE are sun-drenched April to October
10 Days "All-in" £20.18.6
—just ONE of the wonderful holidays offered by Switzerland's Leading Travel Organisation.
HOTEL-PLAN 245 Regent St., W.1. GRO 8921 (or Agents)

GEORGE PALMER CINEMATOGRAPH SPECIALIST 89 WARDOUR ST LONDON W1 EST 1913 GER 4796-6143
350 Cheap Seats
20" centre, 15" deep backs in Rose Moquette.
WRITE FOR FULL PARTICULARS

Whirlow Lane, SHEFFIELD 11 Tel.: 72892
Henrietta St., BATLEY Tel.: 754
MODERNISATION LTD.
SPECIALIST DECORATIVE CONTRACTORS
GLASGOW Tel.: 8074 Douglas
NEWCASTLE Tel.: 25538
LONDON Tel.: Gerrard 7238

COUNTY BOROUGH OF BOURNEMOUTH
SEATS FOR SALE
Tenders are invited for 300 secondhand seats, 18 ins. deep back to front, framed in hardwood, with 3-ply bottom; upholstered in brown velvet with spring cushion; counterweighted for self-tipping. Backs: 20 ins. deep, well curved, upholstered in brown velvet. Armpads: polished scroll type. Standards: gold bronzed heavy cast iron with heavy cantilever brackets. Chairs may be seen at the Winter Gardens and offers should be addressed to Entertainments Manager, Winter Gardens, Bournemouth, not later than 11th April, 1951.

GROSVENOR DECORATIONS LTD
EUSTON 1488
The Interior Specialists
NETLEY ST LONDON NW1

E. G. TURNER
. . . supplies cinema screens
TAKING ALL RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2

STABLEFORD SCREENS LTD.
We make matt white, rear projection, roll up and amateur screens of all types.
1, STEBBING STREET, LONDON, W.11
Phone: Park 7682 & 5822

REMOVED TO 32, HERMES ST. LONDON. N.1.
KINGS X
HERMES 1ST
EUSTON RD
PENTONVILLE RD.
ANGEL
MORGAN'S SLIDES LTD.

J. ROWLAND SALES LTD.
The ONLY firm of ESTATE AGENTS AND VALUERS in the UNITED KINGDOM AND EIRE dealing SOLELY with CINEMA AND THEATRE properties
Special Department devoted to VALUATIONS for INSURANCE and TRANSFER
KINEMA TO LET
750 seater in excellent condition, situated in the West of England. 11 years unexpired lease. Admirably suitable to Owner/Manager. Price £3,000 or near offer.
For further details apply to London Offices: FARADAY HOUSE, 8/10 Charing Cross Rd., W.C.2. Tel.: TEMple Bar 9719, 9710 & 5191. Two Doors from Garrick Theatre

SITUATIONS WANTED (contd.)

CHIEF Projectionist (eight years' experience) desires change. A.A. or A. house only. Good electrician and mechanic. Capable own servicing and maintenance. Highest references. Would consider Operator/Assistant Manager.—S., Box 535, Kinematograph Weekly.

CHIEF Projectionist, over 20 years' experience, trade shows, etc. Southern areas preferred.—R., Box 534, Kinematograph Weekly.

OPERATOR requires position in small country or seaside town kinema; 16 years' experience, all machines; married, accommodation required.—All answers to P., Box 532, Kinematograph Weekly.

SECOND Projectionist requires position, London area.—L., Box 528, Kinematograph Weekly.

THEATRE SEATS

TO be sold in one lot: 670 kinema tip-up seats, at present in use at Clifton, Leamington Spa; can be inspected by application to manager, and will be available from July 14 approx.—Best offers to Director of Theatres, Clifton Cinemas, 6, Corporation Street, Birmingham 2.

KINEMAS FOR SALE

£2,500 for long lease London kinema: medium-size family hall, recently refurnished and decorated; moderate rent; satisfactory takings and great scope for personal management. No agents, please.—Q., Box 533, Kinematograph Weekly.

FREEHOLD, fully equipped, kinema, South coast. Vac. pos., must sell. £8,500.—P. Box 508, Kinematograph Weekly.

FREEHOLD KINEMAS for sale and several available on lease, all parts of Great Britain and Eire.—Apply to Bernard M. Woolley, Ltd., Vaudeville House, Bolton, Lancashire.

PREMISES FOR SALE

EXCELLENT OPPORTUNITY TO ACQUIRE, AS GOING CONCERN, SOUND RECORDING STUDIOS IN CENTRAL LONDON; 9½ YEARS' LEASE; MODERN MACHINES FOR HIGHEST - CLASS PROFESSIONAL RECORDING OF GRAMOPHONE RECORDS AND 35MM. SOUND FILM; UP-TO-DATE DUBBING FACILITIES FOR EACH CHANNEL, ORCHESTRAL STUDIO, GRAND PIANO AND EQUIPMENT; ALL AT £5,000.—WRITE, GRANDE, 27, HERTFORD STREET, W.1.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 2, High Street, Christchurch, Hants.

FILM VAULTS

VAULTS to let, Bucks, easy access, 26 miles London.—K., Box 527, Kinematograph Weekly.

MISCELLANEOUS

DIRECTOR (age 39, public school, 19 years film industry), small limited company, export/import, connections overseas kinema interests, is seeking office accommodation, preferably "working together" arrangement, sharing stenographer, telephone, etc.; would also welcome suggestions handle additional business under own company's name if beneficial.—Please write, M., Box 529, Kinematograph Weekly.

HOLIDAY ACCOMMODATION

BOURNEMOUTH Holidays! When it's difficult to find the right hotel accommodation, Southern Holidays Bureau "on the spot," can get it for you.—Write, 105, Old Christchurch Road, Bournemouth. 'Phone 5115. Telegrams: "Vacations."

BRITISH CARPETS

Estimates without obligation

SUPPLIED & FITTED AT SPECIAL RATES FOR CINEMAS

Prompt service by specialists
Write or phone to:

FABRICS & FITTINGS LTD.
ASTLEY ST. WORKS, DUKINFIELD, CHESHIRE. Phone: Ashton-U-Lyne 1667.

C/K.W.66

THE COMPLETE PROJECTIONIST

by

R. HOWARD CRICKS,
F.B.K.S., F.R.P.S.

Edited by

ALEX. J. MARTIN
Associate Editor of
"Kinematograph Weekly"

What "INTERNATIONAL PROJECTIONIST" in the United States says:

"...This volume need not be confined to the European field. Indeed those projectionists who had found considerable fault with the unwieldy and error-sated American manua's on the art will find 'The Complete Projectionist' a long-sought medium. Highly recommended—R.A.M."

PRICE 10/- POST FREE

ODHAMS PRESS LTD.

Publishing Dept.,
6, CATHERINE STREET
LONDON ——— W.C.2

CINEMAS FOR SALE

FREEHOLD—
ISLE OF WIGHT

Licensed Hall—Music, Dancing and Stage Plays. Club Licence. Ideal 16-mm. Cinema. Unopposed. Large Stage included. All in first-class condition. Vacant possession of whole. Inspected and recommended. Price £6,300. (B.45)

LONDON

Freehold. Close to West End. Soundly established family house in populous cinema-going district. Successfully run by present proprietor for many years. Certified Accounts showing profits of £3,000 p.a. Price £23,500. (D.59)

WEST OF ENGLAND

Well-established Cinemas in unopposed towns. Good profit-making concerns. Owner definitely retiring. All figures and accounts available. Minimum capital required £20,000. (E.17)

YORKS

In one of the most important towns. Two soundly established Cinemas with combined seating for about 1,400. Western Electric Sound. New seating and equipment. Consistent profits. Premium for leases held at nominal rentals, including valuable goodwill. Only £9,000. (C.61)

Further particulars of the above and of all other available properties will be supplied to principals only, on application to:—

MESSRS.
HARRIS & GILLOW

Cinema & Theatre Agents, Valuers and Auctioneers
93/95, WARDOUR STREET, LONDON, W.1.
Telephone: Gerrard 2504 (10 lines) Telegrams: Faddist, Rath, London

KINEMA SERVICE
PAY BOX
REQUISITES
ROLL TICKETS (all prices)
ROLL TICKET CONTAINERS
TRIPLICATE BOOKING TICKETS
ADMISSION CALCULATORS
Consult
PROVINCIAL
CINEMATOGRAPH TRADING COMPANY
WELLESLEY BUILDINGS, 17, WELLINGTON STREET
LEEDS, 1

FIRE!
WHERE'S YOUR
NU-SWIFT?
The World's Fastest Fire Extinguishers
— for every Fire Risk
Pressure-operated by sealed CO_2 Charges
NU-SWIFT LTD • ELLAND • YORKS
In Every Ship of the Royal Navy

LONDON AND PROVINCIAL TRADE SCREENINGS—*continued from page 38*

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
NEWCASTLE.						
Tues., April 10	10.30	Grainger ...	The Redhead and the Cowboy ...	Paramount ...	Glenn Ford ...	A
,, ,, 10	10.45	Essoldo ...	Jealousy	Columbia ...	Larry Parks ...	U
,, ,, 10	10.30	Stoll's ...	My Outlaw Brother ...	Eros	Robert Stack ...	A
Wed., ,, 11	10.30	Haymarket ...	Operation Pacific	Warner ...	John Wayne ...	U
,, ,, 11	10.45	Essoldo ...	Al Jennings of Oklahoma ...	Columbia ...	Dan Duryea ...	U
,, ,, 11	10.30	Grainger ...	Cause for Alarm !	MGM ...	Loretta Young ...	A
,, ,, 11	10.30	Odeon	Tom Brown's Schooldays ...	Renown ...	John Howard Davies	U
Thur., ,, 12	10.30	Essoldo ...	The Next Voice You Hear ...	MGM ...	James Whitmore	A
,, ,, 12	10.30	Haymarket ...	Fine and Dandy	Warner ...	James Cagney ...	U
,, ,, 12	10.45	Grainger ...	Revenue Agent	Columbia ...	Douglas Kennedy	A
Fri., ,, 12	10.30	Stoll	Quebec	Paramount ...	John Barrymore, jun.	U
,, ,, 13	10.30	Essoldo ...	Rogue River	Eros	Rory Calhoun ...	A
NOTTINGHAM.						
Tues., April 10	10.30	Carlton	Storm Warning	Warner ...	Ginger Rogers ...	A
Thur., ,, 12	10.30	Carlton	Operation Pacific	Warner ...	John Wayne ...	U
SHEFFIELD.						
Tues., April 10	10.30	Hippodrome ...	Operation Pacific	Warner ...	John Wayne ...	U
,, ,, 10	10.45	Cinema House ...	Pygmy Island	Columbia ...	Johnny Weissmuller	U
Wed., ,, 11	10.30	Hippodrome ...	Fine and Dandy	Warner ...	James Cagney ...	U
,, ,, 11	10.45	Cinema House ...	Smuggler's Gold	Columbia ...	Cameron Mitchell	A
,, ,, 11	10.30	Gaumont ...	The Lemon Drop Kid ...	Paramount ...	Bob Hope ...	A
Thur., ,, 12	10.45	Cinema House ...	The Flying Missile ...	Columbia ...	Glenn Ford ...	U
,, ,, 12	10.30	Gaumont ...	A Tale of Five Cities ...	Grand National	Bonar Colleano ...	A
Fri., ,, 13	10.30	Hippodrome ...	Al Jennings of Oklahoma ...	Columbia ...	Dan Duryea ...	U

BELOW QUOTA

Scottish Halls Fined

TWO Scots kinema concerns were fined last week for failing to show the legal minimum of British films. For failing to exhibit the required amount of British short films during the period October 1, 1948, to September 30, 1949, Coatbridge Varieties, Ltd., the Theatre Royal, 185, Main Street, was fined £15 in Airdrie Sheriff Court.

Amount prescribed by the Board of Trade is 25 per cent., but only 5.79 per cent was shown in the theatre.

On another charge of having failed to exhibit sufficient first-feature British films the company was found not guilty.

During the course of the trial it was stated that it was difficult to satisfy Coatbridge audiences with British pictures.

A fine of £25 was imposed by Sheriff John Macgregor at Falkirk Sheriff Court on James and Archibald Themson, Ltd., Buchanan Street, Glasgow, proprietors of the Salon Picture House, Falkirk, when he gave judgment of their case heard last week.

They were found guilty of failing to show a 20 per cent. quota of British first-feature films and 25 per cent. second-feature British films from October, 1948, to September, 1949.

A. FRUTIN BACK AT WORK

Alex Frutin, of Glasgow, whose illness has kept him away from the theatre for some 22 weeks, is now back at work—for a limited period each day. Since he has been away, he told the KINE., he has spent some of the enforced rest in planning out new developments for the Frutin group.

John Huntley's New Job

Formerly with the Rank Organisation music department and since then a floor publicist for features in production, JOHN HUNTLEY has now been appointed a staff lecturer with the British Film Institute.

His first work in his new capacity was in connection with the lectures on "Music and the Kinema," arranged by the BFI this week.

LT Ex. Technician's Downfall

Pleading guilty at Marylebone to stealing and selling for £15 a typewriter, belonging to his employers, the London Transport Executive, Leonard Frederick Crook (39), who rose from gunner to captain in the Royal Artillery during the war, and was promoted from bus conductor to £480-a-year film technician when he returned to the Executive after the war, was stated to have got himself into financial difficulties by mixing with Wardour Street film people, who spent money more lavishly than he could afford. He was discharged conditionally for 12 months, and ordered to pay three guineas costs.

Warner's Civil War Best-Seller

Charles Marquis Warren, whose novel, "The Iron Master," is a best-seller in America, is to write the screenplay for "Springfield Rifle," which Louis F. Edelman will produce at Warner's. The story revolves around the exploits of a secret service agent in America's West during the Civil War.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Mon., April 9	10.30	GB Large Theatre	Smuggler's Island	GFD	Jeff Chandler ...	U
Tues., ,, 10	10.30	Studio One ...	Tom Brown's Schooldays ...	Renown ...	John Howard Davies	U
Wed., ,, 11	10.30	New Gallery ...	The Little Foxes (Reissue); Tales of Two Cities	New Realm	Bette Davis ...	A
,, ,, 11	10.30 & 2.30	Century Theatre	U.S.S. Teakettle	20th Century-Fox	Gary Cooper ...	U
Thur., ,, 12	10.30 & 2.30	Century Theatre	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
BIRMINGHAM.						
Tues., April 10	10.30	Forum	Operation Pacific	Warner ...	John Wayne ...	U
,, ,, 10	10.30	Tatler	The Redhead and the Cowboy ...	Paramount ...	Glenn Ford ...	A
,, ,, 10	10.30	Scala	Gasoline Alley	Columbia ...	Scotty Beckett ...	U
,, ,, 10	10.30	Futurist ...	My Outlaw Brother	Eros	Robert Stack ...	A
Wed., ,, 11	10.30	Forum	Fine and Dandy	Warner ...	James Cagney ...	U
,, ,, 11	10.30	Futurist ...	Pygmy Island	Columbia ...	Johnny Weissmuller	U
,, ,, 11	10.30	Scala	Cause for Alarm !	MGM ...	Loretta Young ...	A
,, ,, 11	10.30	Gaumont ...	A Tale of Five Cities	Grand National	Bonar Colleano ...	A
Thur., ,, 12	10.30	Forum	Pagan Love Song	MGM... ...	Esther Williams	U
,, ,, 12	10.30	Scala	Rogue River	Eros	Rory Calhoun ...	A
,, ,, 12	10.30	West End ...	Tom Brown's Schooldays ...	Renown ...	John Howard Davies	U
Fri., ,, 13	10.30	Forum	Worms Eye View	ABFD ...	Ronald Shiner ...	U
,, ,, 13	10.30	Scala	Flame of Stamboul	Columbia ...	Richard Denning	A
CARDIFF.						
Tues., April 10	10.30	Olympia ...	Storm Warning	Warner ...	Ginger Rogers ...	A
,, ,, 10	10.30	Odeon	The Redhead and the Cowboy ...	Paramount ...	Glenn Ford ...	A
,, ,, 10	10.45	Park Hall ...	Pygmy Island	Columbia ...	Johnny Weissmuller	U
Wed., ,, 11	10.45	Olympia ...	Vengeance Valley	MGM ...	Burt Lancaster ...	A
,, ,, 11	10.45	Park Hall ...	Revenue Agent	Columbia ...	Douglas Kennedy	A
,, ,, 11	10.30	Odeon	My Outlaw Brother	Eros	Robert Stack ...	A
Fri., ,, 13	10.30	Olympia ...	Operation Pacific	Warner ...	John Wayne ...	U
,, ,, 13	10.45	Park Hall ...	Jealousy	Columbia ...	Larry Parks ...	U
,, ,, 13	10.30	Odeon	Tom Brown's Schooldays ...	Renown ...	John Howard Davies	U
,, ,, 13	10.30	Empire	A Tale of Five Cities	Grand National	Bonar Colleano ...	A
GLASGOW.						
Tues., April 10	10.45	Gaumont ...	Bedtime for Bonzo	GFD	Ronald Reagan ...	U
,, ,, 10	10.30	Regal	Rocky Mountain	Warner ...	Errol Flynn ...	U
,, ,, 10	10.45	La Scala ...	The Flying Missile	Columbia ...	Glenn Ford ...	U
Wed., ,, 11	10.30	Cosmo	The Redhead and the Cowboy ...	Paramount ...	Glenn Ford ...	A
,, ,, 11	10.45	Playhouse ...	Pygmy Island	Columbia ...	Johnny Weissmuller	U
,, ,, 11	10.45	Regal	Pagan Love Song	MGM ...	Esther Williams...	U
,, ,, 11	10.45	La Scala ...	Rogue River	Eros ...	Rory Calhoun ...	A
Thur., ,, 12	10.30	Regal	Storm Warning	Warner ...	Ginger Rogers ...	A
,, ,, 12	10.45	Playhouse ...	Revenue Agent	Columbia ...	Douglas Kennedy	A
,, ,, 12	10.30	Gaumont ...	Tom Brown's Schooldays ...	Renown ...	John Howard Davies	U
Fri., ,, 13	10.30	Regal	Operation Pacific	Warner ...	John Wayne ...	U
,, ,, 13	10.45	La Scala ...	My Outlaw Brother	Eros	Robert Stack ...	A
LEEDS.						
Tues., April 10	10.30	Ritz	Storm Warning	Warner ...	Ginger Rogers ...	A
,, ,, 10	10.30	Tower ...	My Outlaw Brother	Eros	Robert Stack ...	A
,, ,, 10	10.30	Scala	A Tale of Five Cities	Grand National	Bonar Colleano ...	A
Wed., ,, 11	10.45	Tower	The Flying Missile	Columbia ...	Glenn Ford ...	U
,, ,, 11	10.30	Tatler	Quebec	Paramount ...	John Barrymore, jun.	U
,, ,, 11	10.30	Ritz	Wedding Bells	MGM ...	Fred Astaire ...	U
,, ,, 11	10.30	Odeon	Tom Brown's Schooldays ...	Renown ...	John Howard Davies	U
Thur., ,, 12	10.30	Ritz	The Next Voice You Hear ...	MGM ...	James Whitmore	A
,, ,, 12	10.45	Tower	Revenue Agent	Columbia ...	Douglas Kennedy	A
Fri., ,, 13	10.30	Ritz	Operation Pacific	Warner ...	John Wayne ...	U
,, ,, 13	10.30	Tatler	The Redhead and the Cowboy ...	Paramount ...	Glenn Ford ...	A
,, ,, 13	10.30	Tower	Rogue River	Eros ...	Rory Calhoun ...	A
LIVERPOOL.						
Tues., April 10	10.30	Forum ...	Storm Warning	Warner ...	Ginger Rogers ...	A
,, ,, 10	10.45	Scala	The Flying Missile	Columbia ...	Glenn Ford ...	U
,, ,, 10	10.30	Futurist ...	Quebec	Paramount ...	John Barrymore, jun.	U
,, ,, 10	10.30	Gaumont ...	A Tale of Five Cities	Grand National	Bonar Colleano ...	A
Wed., ,, 11	10.45	Majestic ...	Flame of Stamboul	Columbia ...	Richard Denning	A
,, ,, 11	10.30	Forum	Cause for Alarm !	MGM ...	Loretta Young ...	A
,, ,, 11	10.30	Scala	Rogue River	Eros ...	Rory Calhoun ...	A
,, ,, 11	10.30	Odeon	Tom Brown's Schooldays ...	Renown ...	John Howard Davies	U
Thur., ,, 12	10.30	Forum ...	Operation Pacific	Warner ...	John Wayne ...	U
,, ,, 12	10.30	Futurist ...	My Outlaw Brother	Eros ...	Robert Stack ...	A
Fri., ,, 13	10.30	Forum ...	The Next Voice You Hear ...	MGM ...	James Whitmore	A
,, ,, 13	10.45	Futurist ...	Jealousy	Columbia ...	Larry Parks ...	U
MANCHESTER.						
Tues., April 10	10.45	Odeon	Worms Eye View	ABFD ...	Ronald Shiner ...	U
,, ,, 10	10.45	Gaiety	The Next Voice You Hear ...	MGM ...	James Whitmore	A
,, ,, 10	10.45 & 2.15	Private Theatre	Operation Pacific	Warner ...	John Wayne ...	U
,, ,, 10	10.45	Deansgate ...	The Redhead and the Cowboy ...	Paramount ...	Glenn Ford ...	A
,, ,, 10	10.45	New Oxford ...	Al Jennings of Oklahoma	Columbia ...	Dan Duryea ...	U
,, ,, 10	10.45	Gaumont ...	Four shorts	GFD		—
Wed., ,, 11	10 45 & 2.15	Private Theatre	Fine and Dandy	Warner ...	James Cagney ...	U
,, ,, 11	10.45	New Oxford ...	Jealousy	Columbia ...	Larry Parks ...	U
,, ,, 11	10.30	Odeon	Tom Brown's Schooldays ...	Renown ...	John Howard Davies	U
,, ,, 11	10.30	Continental ...	The Valley is Ours ; Blum Affair...	Film Traders		U
Fri., ,, 13	10.45	Theatre Royal ...	Call of the Klondike	AB-Pathe ...	Kirby Grant ...	U
,, ,, 13	10.45	New Oxford ...	The Flying Missile	Columbia ...	Glenn Ford ...	U
,, ,, 13	10.30	Gaiety	Wedding Bells	MGM ...	Fred Astaire ...	U
,, ,, 13	10.45	Gaumont ...	A Tale of Five Cities	Grand National	Bonar Colleano ...	A

Continued on page 37

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"Smugglers' Island" (*GFD*).—Universal-International Technicolor drama of smuggling and intrigue, set in the China seas.

"Tom Brown's Schooldays" (*Renown*).—The Robert Newton, John Howard Davies team of "Oliver Twist" is reunited in this authentic British film version of Thomas Hughes' famous story. Settings were filmed mainly at Rugby School.

"The Little Foxes" (*New Realm*).—Reissue reviewed in KINE. November 13, 1941, concerning an ambitious woman who rates money and power above her family's health and happiness.

"U.S.S. Teakettle" (*20th Century-Fox*).—Comedy about an ill-trained crew which is given the task of carrying out tests on an experimental submarine chaser.

"Follow the Sun" (*20th Century-Fox*).—Based on the career of the American golfer, Ben Hogan.

GENERAL RELEASES FOR APRIL 9

MGM. — "Vengeance Valley," American (A), 7,367 feet; "Inside Straight," American (A), 7,802 feet.

RKO-Radio.—*"Our Very Own," American (U), 8,366 feet; "Gambling House," American (A), 7,228 feet.

United Artists.—"The Admiral Was A Lady," American (U), 7,824 feet.

LATE EXTRA

Friday, April 6.

10.30 a.m., Century Theatre. — **Four Shorts** (20th Century-Fox).

Maureen O'Hara Signs for U-I

LAST week Maureen O'Hara was assigned the starring rôle in Universal-International's adventure Technicolor production, as yet untitled. The film is due to go before the cameras in about six weeks' time. From an original screenplay by Gerald Adams, the story is set in Tunis in the early part of the 16th century.

U-I has retitled two newly completed productions, both of which are soon to be seen in Britain. "The Real McCoy," Abbott and Costello comedy, is now called, "Comin' Round the Mountain," and "Don Renegade," Technicolor production, starring Ricardo Montalban and Cyd Charisse, is now called "Mark of the Renegade."

Hugh O'Brian, former repertory actor who began his Hollywood career only a year ago, has been signed to a long-term contract by Universal-International and given a featured rôle in "The Cave," Technicolor production starring Macdonald Carey and Alexis Smith.

Another JARO Name Change

A further name change in the overseas distributing organisation of JARO is that Eagle-Lion Films of Canada, Ltd., will in future be known as J. Arthur Rank Film Distributors (Canada), Ltd.

"Kon Tiki" in New York

Thor Heyerdahl, author of that best-seller, "Kon Tiki," is in New York, where he flew from London last Friday, to attend the première, at the Sutton Theatre, of the RKO-Radio film record of his remarkable ocean expedition.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

The New GRABLE

SHOWMEN are waiting for

Call me Mister

"She is something special to attend"—*NEW YORK TIMES*

"A lively musical"—*HERALD TRIBUNE*

"It's slick entertainment"
—*NEW YORK EVENING JOURNAL*

"20th Century-Fox has a sock filmusical in 'Call me Mister'"
—*VARIETY*

BETTY GRABLE · DAN DAILEY · DANNY THOMAS THE PALLADIUM SENSATION
DALE ROBERTSON · BENAY VENUTA · DUNHILL DANCE TRIO · **FRANK FONTAINE**

Directed by LLOYD BACON • Produced by FRED KOHLMAR

BUILT FOR THE BOX-OFFICE BY... 20

If it's Paramount it's the Best News in Town!

"Smashing Entertainment . . . rates with the big films that make history. Pulls no punches and is Kirk Douglas's biggest role since 'The Champion.' He is, in one word, Magnificent. Direction and script absolutely superb. For audiences who like realism red raw—this is a likely contender for the Thriller-of-the-Year —*DAILY FILM RENTER*

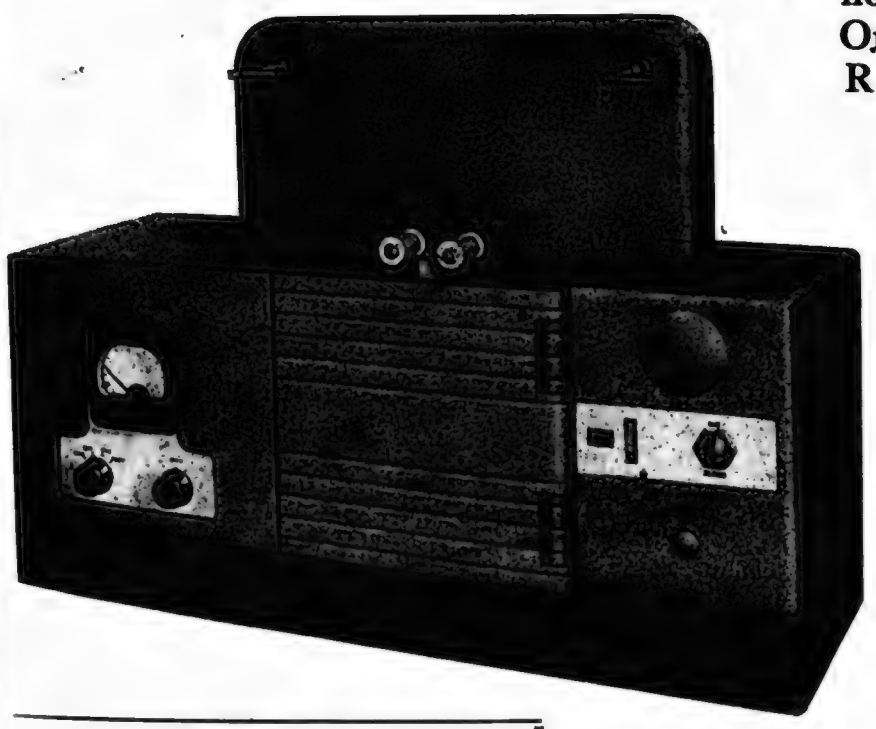
"Outstanding dramatic entertainment for any audience . . . this is American film-making at its most brilliant" —*TODAY'S CINEMA*

"Outstanding Box-office . . .
Kirk Douglas's Terrific Performance"
—*KINE WEEKLY*

Paramount presents **KIRK DOUGLAS** in **ACE IN THE HOLE** with **JAN STERLING** · **BOB ARTHUR** · **PORTER HALL**
Produced and Directed by **BILLY WILDER.** Written by Billy Wilder, Lesser Samuels and Walter Newman

Studio review

Announcing— the first production models of the RCA single purpose and dual purpose magnetic recorders and reproducers, now available to British Film Producers. Once again our licensees get the benefit of RCA's unrivalled research facilities.



35 mm. Magnetic Film Recorder

Part of the new PM-61 Equipment using 35 mm. perforated film for magnetic sound tracks only. Weight 62 lbs.

Dual or single purpose Soundhead

The well-known Rotary Stabiliser Soundhead assembly can now be supplied for the reproduction of magnetic as well as photographic sound track or arranged as a dual purpose machine to handle both.

Model PR 23 dual purpose Recorder

A view of the Model PR 23 Recorder converted for optional photographic or magnetic recording on 35 mm. perforated film.

RECORDING EQUIPMENT

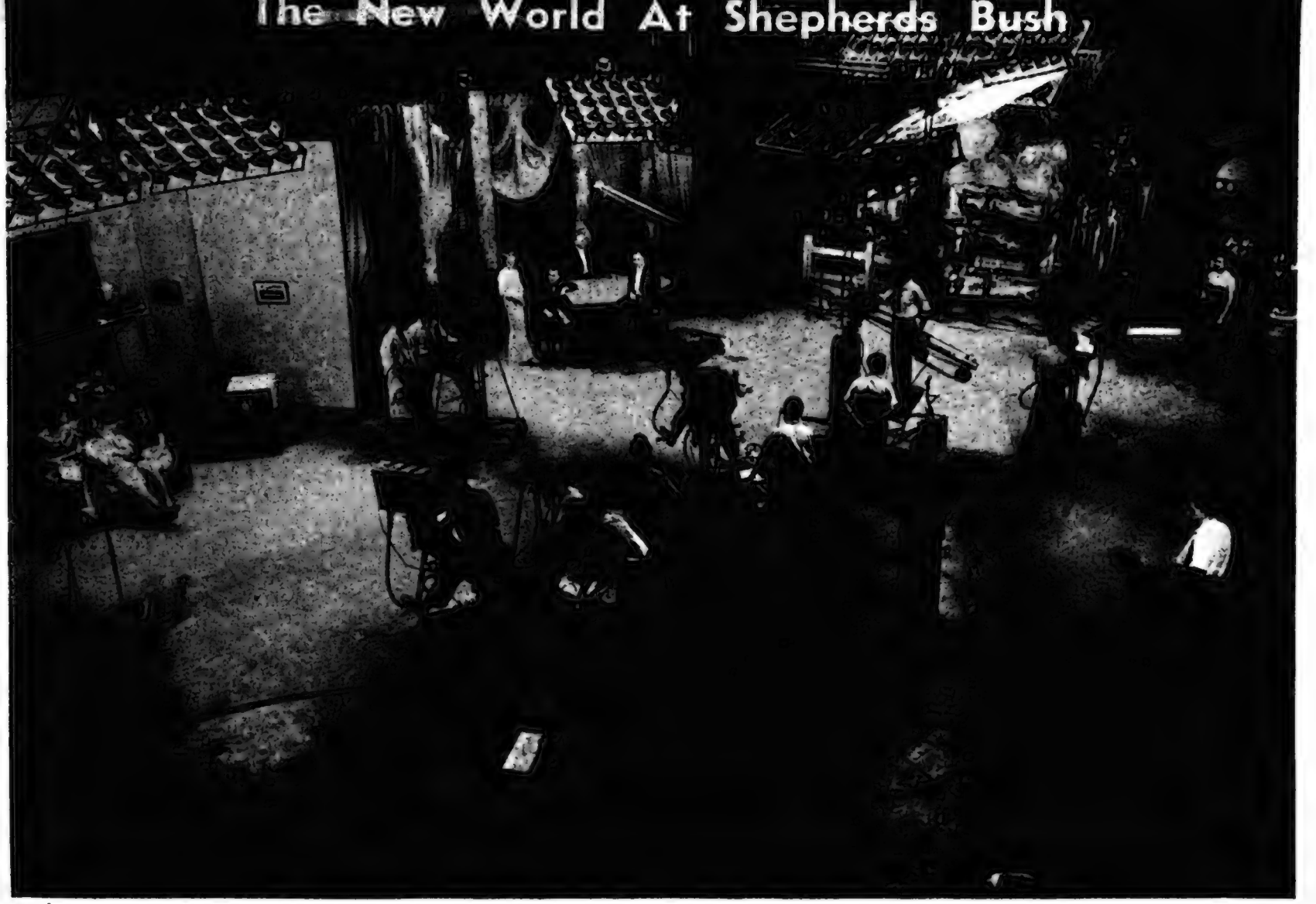
RCA Photophone Limited (Recorder Dept.), The Tower, Brook Green Rd., Hammersmith, W.6

An Associate Company of the Radio Corporation of America

Vinten

WINDSOR CAMERA

NORTH CIRCULAR ROAD, LONDON, N.W.2. Tel.: GLAdstone 6373



FILMING FOR TV

Visiting the B B C's Television Studios at Shepherd's Bush, "Kine." Studio Review writers, *PETER G. BAKER and GRAHAM CLARKE* formed the impression that film-makers could learn a lesson in economies of time and money

BOTH television and British film production have one main thing in common—namely, that they both lose money. British films can seldom be made at a profit and, although there are now nearly three quarters of a million television licence holders in Britain who each pay £1 a year towards the vision broadcasts, the BBC programmes are costing about £1,500,000 a year.

But one thing British studios should keep clearly in mind. It is this. British television is producing something like 30 hours' screen entertainment every week, and during the year viewers are given nearly 100 full-length plays and dramatic programmes. British production is making about 60 films a year and they are costing something like £5,000,000 to make—or more.

Two years ago the KINE. provided readers with an exhaustive survey of all aspects of television developments, both the programmes for home viewer service and the way the experiments were being made to see how television can be adapted to film production technique. Many people believe that too little progress is being made towards revolutionising film production technique, and with electronic aids making the production of a good feature film as economical as the best television programmes and as entertaining as the big feature film as we know it today.

Technicians will tell you that we are rapidly approaching the day when excellent results can be obtained by photographing from a TV tube on to standard film. The BBC does it with certain news programmes and transmits the programme again later in the week. If the film industry used a more "fine" scanning system, say, 1,000 lines, it would be possible to obtain first-class results.

But why are our studios doing so little to learn from the economies of TV? Why should producers and directors insist on perfection in every shot, as though the paying public is going to see the picture as many times as they do in their preview theatres? How much longer can the industry, both in Britain and America, support this costly business of supporting vast units, casts and sets for weeks on end to make one film?

Everyone these days is talking about costs. No one denies that "films cost too much." This is the challenge. What is the industry going to do about it?

Two media that have as their ultimate object the production of moving pictures on a screen might well be expected to have very similar technical methods of arriving at a similar end, but a visit to the BBC television studios at Shepherd's Bush corrects any idea that its means are identical with those of film-makers.

That stops at the extent that both use cameras, microphones, and that the technicians are alike in their enthusiasm for their work.

Points of difference are far more numerous: they include continuity, set building, the use of several cameras at a time, the restricted use of long shots and the impossibility of retakes.

The BBC Television Service is a cleverly constructed organisation designed to be as effective as possible and to provide a good range of entertainment to meet every taste.

The controller of television programmes is Cecil McGivern. Working under him are five programme heads: Val Gielgud, in charge of drama; May Adams, talks and features; Philip Dorté, film unit; Jolly de Lotbiniere, outside broadcasts, with Peter Dimmock as his deputy; Ronnie Waldman, light entertainment, and Cecil Madden, children's entertainment. In addition, Arthur Ozmond has the title of controller of presentation, whose job is flavoured with that basic element of good theatre showmanship.

Each head of department has a group of staff producers. In all, the BBC now has 30 producers contributing programmes, which

The control room in Studio G, the second largest at Lime Grove, with a floor area of over 5,500 square feet. In the foreground are gramophone reproducers for sound effects and the sound mixer's desk, at which the engineer controls and blends the outputs of the microphones in the studio. Facing the engineer are three picture monitors

range from an elaborate version of Shakespeare's "Julius Cæsar" to the frivolous Vic Oliver variety show.

But the television producer is quite unlike the producer as he is known in film production—he just organises his own programme, frequently prepares the script, supervises casting with the BBC casting department experts, directs and rehearses the cast, discusses set designs, talks about camera movement and angles, and, finally, when the programme goes out, edits the entire show as each camera shot comes through to the central control panel.

Dorothea Brooking is a good example of a typical BBC producer. She prepared the series "The Railway Children" from the Nesbit book herself, starting in July of 1950. During that time she produced several other programmes for Children's Hour. Then, starting in February, she produced every week a 30-minute play in the series, lasting for eight weeks.

The output of creative work from these people is almost staggering. Generally speaking, a producer in the drama section will provide one play every four or five weeks, or about eight a year. How many film producers do this?

Central Control

The four BBC stages are used for about three hours' live material each day—always two plays and an elaborate feature each week. A film studio of similar size would be proud if it turned out more than three minutes' screen time each day.

Producers rehearse their programmes a few weeks in advance in West End rooms. They are given many services. Peter Bax, for example, is head of design, with Barry Learoyd as chief designer. Experts like James Bould and Stephen Bundy work in the department and are assigned to productions which need the specialised service of a scene designer. Then there are people like Jeanne Bradnock, wardrobe head at AP, and her second, Mrs. Robb, at the Bush. Much wardrobe material is hired.

During the later stages of rehearsal a cameraman will join the producer. Camera and technical crews work on a shift system. For this reason the Sunday night plays are repeated on Thursday night because this will mean that the same crew is working on the programme. The number of people on the stage for a major production is usually between 20 and 30.

The stage is overlooked by a central control room. The producer sits here, together with a group of assistants. With him is a senior maintenance engineer who is the link between the technical and artistic elements in production.

There is the production secretary, whose task during the whole production is rather akin to a continuity girl. Behind the producer sits the vision mixer. Also in the control room is the sound mixer, who may have to cope with a score of microphones scattered all over the sets, together with special effects and background music.

Watching the rehearsal of the children's play "The Railway Children" that was due to go on the air in less than two hours' time, one's first impression was of rapid efficiency combined with far more off-stage noise than is ever allowed in film-making; the simplicity of the sets and the general flatness of the lighting.

This impression of efficiency was consolidated as the general set-up was explained by R. F. ("Jock") Watson, one of the senior cameramen. The camera crew and the lighting director are quite divorced from each other. The crew consists of an operator, a tracker (who is a sort of combined dolly operator and first assistant cameraman) and a "tilt and bend operator," who has a shooting script from which he prompts the operator for all movements such as panning or change of lens. He also operates the crane mechanism of the standard Vinten dollies that are in use. All are in constant contact by headphone with the producer in the control room.

At the rehearsal only three cameras were being used, two on dollies and the third on a De Brie "iron man" which was movable, but not mobile in the same sense. The purpose of the "iron-man" camera is for fill-in shots while the mobile units are moving to new angles and new set-ups. The static cameras are normally used for training the trackers to become fully qualified operators. As Jock Watson explained, "The only way to get the feel of being on the air is actually to go on it."

In fact, the speed with which units work generally precludes the possibility of normal training, and trackers, who are next in succession to operators, are very often allowed to act as operators for such items as children's shows, where the technical problems are comparatively simple compared with those likely to be met with in, say, a full-scale three-act play.

Jock Watson pointed out that normally the camera unit sees a script for the first time on the actual day of the transmission; very seldom is there time for earlier rehearsal. The script is in extreme detail, giving all the cues for cutting from one camera to another and the sizes of lens used on each shot, among other things.

Avoiding "Knitting"

Combined with this is what is known as the "ground plan." This is most important for it plots the movements of all the cameras and the mike boom throughout the whole transmission. It is the job of the camera crews to work out the changes of position so that their cables keep clear of one another. This task is complicated by the fact that a television stage has sets, or bits of sets, more or less all round the perimeter and, said Jock Watson, "You have to be careful where you plug in your cables. Otherwise you'll end up with a nice lot of knitting on the floor."

Although more off-stage noise is permissible than in a film studio owing to the general (but not exclusive) use of directional cardioid microphones, quietness is naturally essential, and the crew inter-communicates by a "home-made" system of very simple hand-signs. These are used also by the stage manager, whose nearest counterpart in films is the first assistant director: he literally conducts the whole performance, looking as though he could competently join the mime sequences of any ballet.

Standing by his side was the conventional theatre prompter. She trails a length of wire attached to which is a push-button. If an actor misses a line she presses the button which cuts out the whole sound circuit and gives her prompt—and the viewers are none the wiser.

Simplicity of Lighting

The lighting system is more simple than in the film studio because TV cameras are more sensitive, so that fewer lighting men are carried on the units. Producers can also play amazing tricks with lighting. We saw a railway tunnel scene in the studio which was lit by a battery of flat light and one side spot. But the vision mixer was able to turn a knob and increase the picture contrast electronically so that the whole scene on the screen looked very dark with the actors lit in part-silhouette.

Incidentally, the tunnel was only about 20 ft. long, but by making the actors run round behind and keep walking down it, coupled with a clever switch from one camera angle to another, the effect on the screen was that it was miles long.

Similarly, the BBC team has no hesitation in using the most simple of effects to create the most elaborate shots. When a train had to pass down the tunnel all that was needed was a roll of cardboard flickering before a spot light (carriage window patterns on the wall), a puff of smoke from a firework, and the background noise from a record of an express train roaring through a tunnel.

It is interesting to note that all of these technicians were recruited from the BBC engineering staff and that none has any film experience.

Before the camera crew gets to work the lighting expert has usually completed his job. In every case at Shepherd's Bush the lighting man is a BBC engineer, with no film experience. The emphasis in his job is on knowing the power of his lights and the capabilities of the cameras, of which there are two main types—high and low velocity. On the low velocity type the contrast range is rated at 15-1, which means that soft lighting is required to avoid the film lighting man's *bête noire* —"soot and whitewash." On the high-velocity cameras the limit of the acceptable contrast is rarely reached, and this allows for the more liberal use of spots, and more variation.

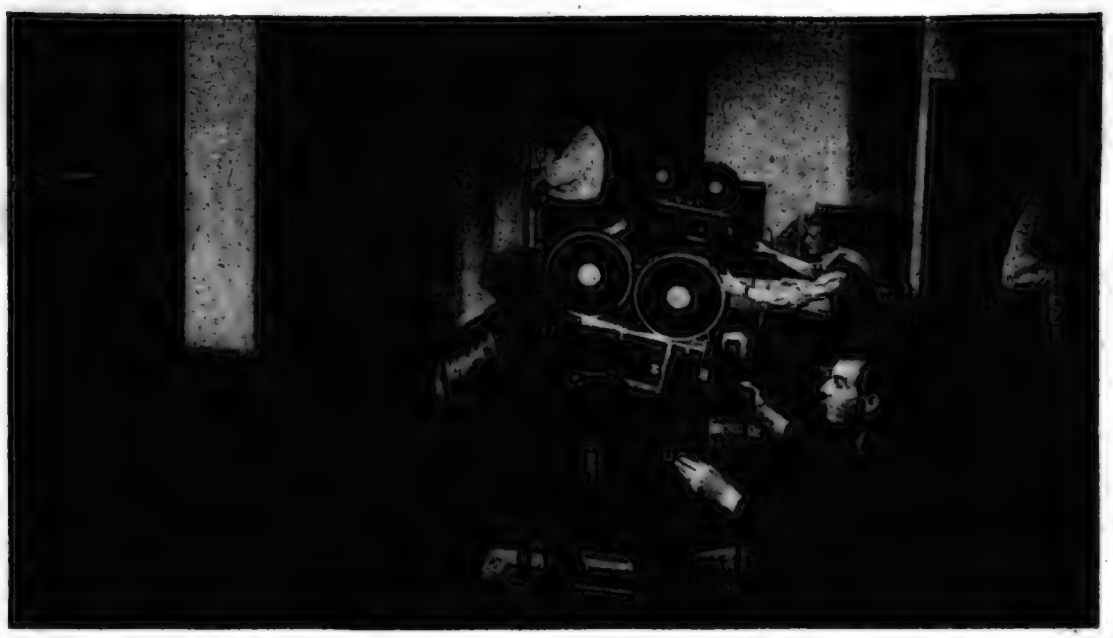
Generally speaking, however, the main light-

ing is provided by the overhead banks of ordinary lamp bulbs, the candle-power being dictated by the requirements of the subject. In any case the sharpness of contrast and the volume of light seen on the screen can be, and are, varied to the producer's wishes in the central control room.

One of the lighting men, Bob Gray, explained that a normal plan was to flood the set with soft front lighting and then superimpose with overhead spots where required. Only very rarely does he use low-level lighting.

The boom, of course, is a constant source of shadow headaches, but here, again, television is less exacting than the films, and although a mike shadow is often inevitable, the spread of the light source makes it negligible.

Much of this may sound even more haphazard than is some film-making, but actually the nerve centre is the control room. Here the producer has a complete intelligence system of everything that is happening. Here each camera has its own monitoring screen, and the producer, while keeping an eye on what is actually going out to the public, has also a preview screen showing the set-up that is next to follow. In addition, there is a check screen showing the transmission after it has gone from Shepherd's Bush to Alexandra Palace for radiation and thus returned to "The Bush."



The Telefilm recording room at Alexandra Palace, where programmes (both the pictures and the accompanying sound) can be recorded on film. The television pictures are displayed on the cathode-ray-tube screens on the left. Facing the screens are the two recording cameras, through which the film runs continuously at a speed corresponding to 25 frames per second

Ghosts at Will

The vision-mixer, in every case a woman, who sits next to the producer, is a sort of combination of continuity girl and editor. She cuts the cameras in and out and can, if necessary, superimpose images for ghost shots.

If a camera breaks down during transmission the senior television engineer comes into action immediately, but it is still the responsibility of the producer to decide whether to make an instantaneous change of schedule by cutting to another camera or whether to signal up interval music and train a static camera on a notice which reads: "Normal service will be resumed as soon as possible."

Of the four stages at Shepherd's Bush only two have so far been converted to television. "The film people left the floors in a terrible condition, bumpy and full of nails," said Maurice Hall, the engineer-in-charge, who jokingly described the technical side of television as having "all the troubles of film-making, and others as well." He has an assistant EIC, W. Hatcher, and then his organisation is divided into three shifts, with a senior television engineer in charge of each.

The conversion of the stages (the BBC calls them "studios") at the Bush consists mainly of levelling the floor and laying linoleum; tracks are never used for television shooting.

The two stages as yet unconverted are not by any means idle. They are used for pre-rehearsal of artists. Watching rehearsals, one cannot fail to be impressed by the simplicity of it all.

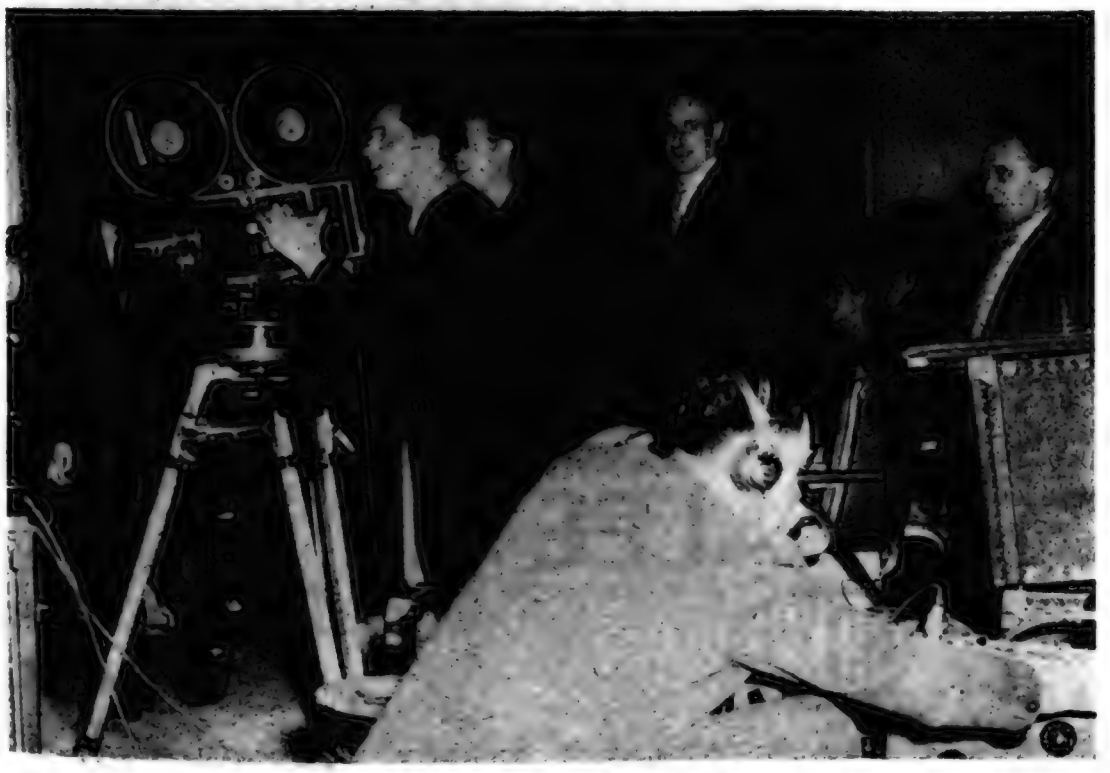
Sets are all designed and are prefabricated at Alexandra Palace. They are all so simple and reduced to essentials only that transport presents little difficulty and their storage in one of the empty stages makes for instant availability. Detail, which plays such an important part in the life of a filmic art director, is here reduced to a minimum.

In the telecine room we saw a link between the two worlds of film and television. Here is the Mechau scanning apparatus, in conjunction with a television camera, by which film sequences are cut into the live transmission, using interlaced scanning.

Much of the film for this purpose is shot by the BBC's own film unit, which is housed quite separately at Shepherd's Bush, and here, at last, we met some technicians who had previously "been in celluloid."

Our guide here was Donald Smith, children's newsreel producer, who also looks after the film sequences for Children's Hour plays. Also in this department is John Elliott, who has charge of documentary sequences.

For nearly all purposes the BBC television newsreel crews use a Vinten Visatone, with the combined vision and sound-head.



A BBC Television Newsreel camera unit at work, when it visited Nettlefold Studios to shoot an item on the making of MADAME LOUISE. Dennis Towler is the BBC cameraman on the Vinten Visatone camera, while Leslie Mann, also of the BBC, operates the sound mixing panel in the foreground. Looking on are members of the Nettlefold unit, including Denis Johnson, first assistant; Fred Turtle, sound recordist; Johnny Goddard, stand-by props

An Hour Enough

On newsreels the unit can put an item on the screen within one hour of shooting it. This is mainly due to the fact that they can show negative, with phase reversed, the actual negative being edited first. As the machines are continuous projectors the wear on the negative is no greater than that in running it through an editola, for instance. Sound is developed separately and then interlocked.

The only time lag, therefore, is in the developing, and the BBC hopes soon to reduce this somewhat by introduction of the RCA magnetic tape recording system. As things are at present, the dubbing session is very often the actual transmission. This frequently applies where a commentary is required, the commentator timing his remarks by a monitoring screen.

One difference between the work of the BBC film unit and that of the kinema trade is that the BBC shoots at 25 frames a second instead of 24; this enables direct transference through the telecine to the TV scanning of 50 frames a second. This speed is the same whether Cintel or EMI apparatus is being used.

In this department, as in the TV studios themselves, one's general impression is that, although the film world has little to learn technically from BBC television, there is a lesson here in economy, both financially and in speed, by the elimination of certain production niceties that have, perhaps mistakenly, come to be regarded as necessities in the film studios.

Magnetic Recording

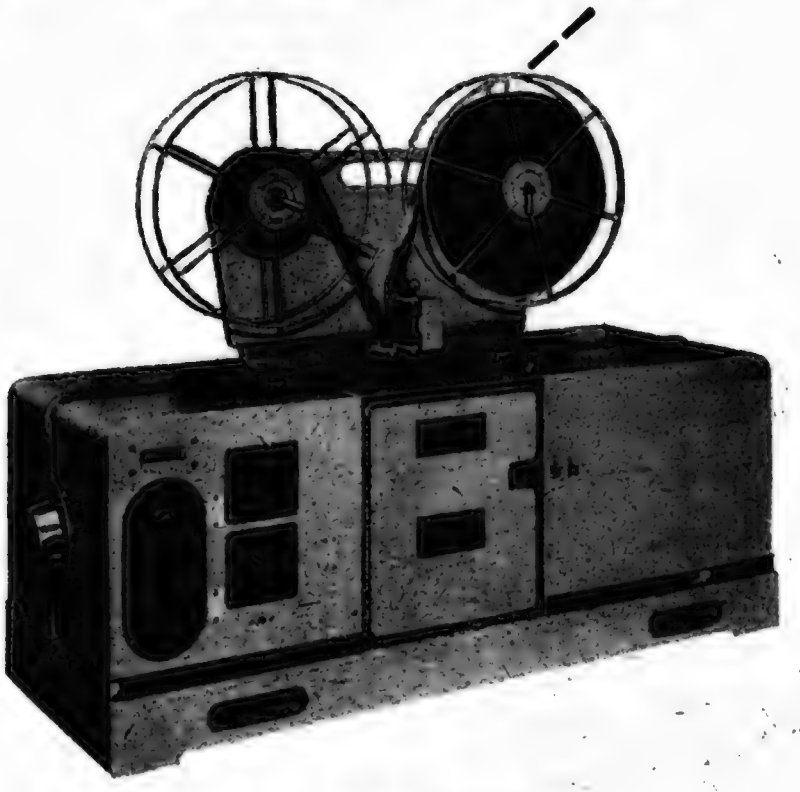
MEANS

1 **FAST WORKING . . .**
Instantaneous Playback whilst Recording

2 **GREATER ECONOMY . . .**
No wasted takes; No processing charges; Indefinite Re-use of Film

3 **NO DETERIORATION . . .**
Unaffected by Age or Use

Ferrosonic Equipment by



GAUMONT-KALEE

G.B-KALEE

Please address enquiries to:

G.B-KALEE LTD · NATIONAL HOUSE · 60-66 WARDOUR STREET · LONDON · W.1

Where the money goes—

THERE'S NO LION'S SHARE IN PRODUCTION

In this article an independent producer, who is now preparing for a feature to be made at Pinewood, describes the percentages that go to each item of making a feature film.

WHAT is it that makes an average British feature film cost at least £100,000 if it is to have the quality and public appeal that fully justify its place in the British quota?

The remarks that follow are, of necessity, based on average costs; and the most expensive item in picture making is time. You can take any story and make it for £40,000 or £150,000, but the real point is that it must have the quality in the production, because you are seeking to market your film in competition with American products. If you have three or four big stars you must, of course, plan your picture so that it is worthy of their talents.

Your aim should be the most polished production possible for the money so that a finished film will stand up to the competition from the first-feature market.

The yardstick by which you can assess the cost of a picture is the story. If you have a story that is, for example, set in Africa, you must decide whether the value of the story justifies a higher scale type of production than would be necessary for a more domestic type of story which could be made entirely in the studio.

Importance of Story

Having chosen the story (and the story is the film—you cannot hope to succeed with a weak story with all the stars and sets in the world) you must prepare the script. Story values can vary considerably. With a play that has been a fantastic success as a play, you can be fairly certain that is will be successful as a film. But even a very good novel by an unknown writer may not justify the same expense because it has not had the same advance publicity.

Thus it may be a good proposition to pay £10,000 for the right story rather than £2,000 for something that no one has ever heard of.

Story and scripting can be sometimes combined when you buy an original screen play and that tends to be a little cheaper than purchasing a book and scripting it afterwards, but this is not always the case.

From the moment you receive the script three months is the minimum time for preparation and that, of course, entails considerable administrative expenses, some of which, such as that involving conferences with the production unit, is later absorbed into the overall production cost.

Planning normally accounts for about 5 per cent. of the total costs, story and script having already accounted for 5-6 per cent. It is in planning that one learns the importance of time-saving in cost saving. It is better to have a few people, however expensive they may be, planning a film in great detail than to go into production in a half-hearted way and lose time and money later.

What I describe for this purpose as the production unit accounts for 16 per cent. This includes the producer and director. Individual percentage figures of the amounts that a producer and director take from a film can be misleading, because they represent, in fact, what may be 18 months' or two years' work; and there is no disputing the fact that the ultimate success of the picture depends largely upon the director. In this case, it should be admitted that his fees are most reasonable.

A considerable item in the 16 per cent. for the production unit is overtime for technicians. It is possible for overtime to account for as much as 50 per cent. on a technician's basic salary.

Another 15 per cent. can be allocated to cast, including stars, small part players and crowd. This item, of course, varies considerably with the type of picture and the value of the star artist. If, for instance, you have a subject that appears to call for very well-known stars this could easily increase the total cost by, say, £40,000, but it would also increase the market value of the picture by considerably more than that figure. An encouraging feature is that there is definitely a tendency now towards a lowering of cast costs.

Set-Building Economy

Approximately 14 per cent. goes on sets. Under this heading I include the whole mounting of the picture, the art director and his personnel, such as scenic artists, model makers and property buyers, the labour to construct the sets and to rig the sets and lights, and the floor labour during the shooting of the film.

The cost of set construction is ruled by the amount of pre-planning. The closer the director and the art director work at this stage the greater can be the economy in set building.

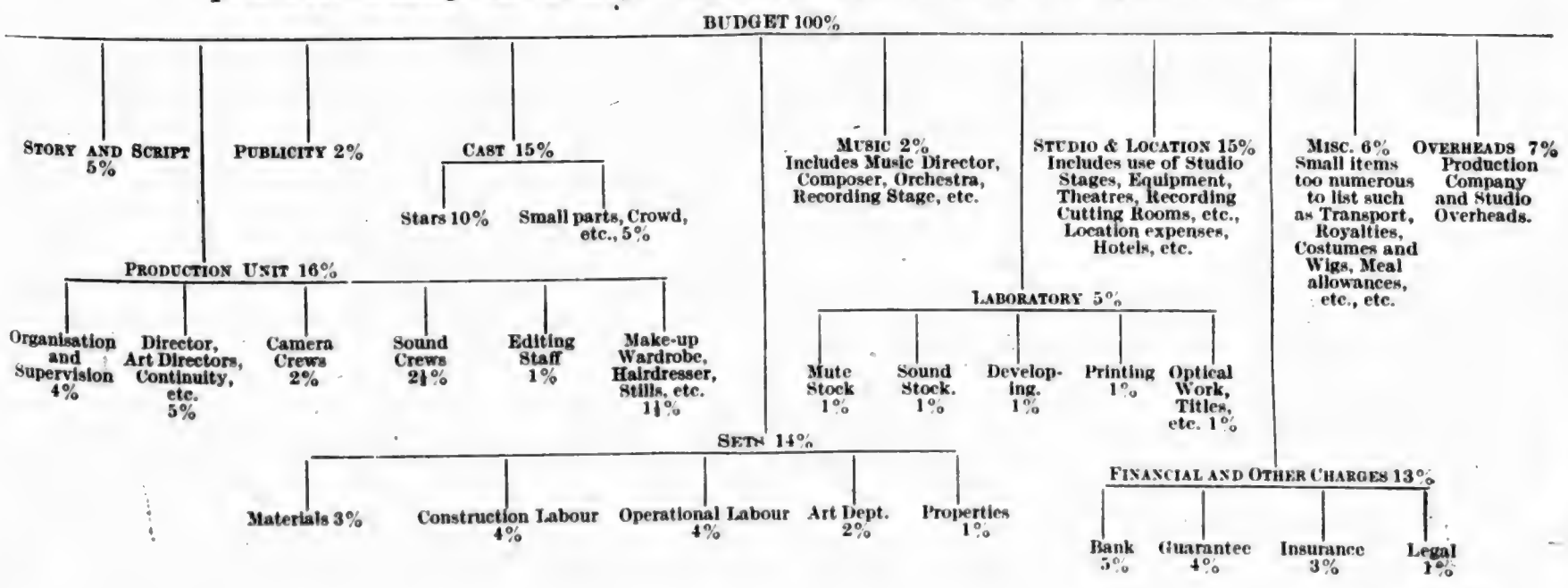
Under the heading of studio rent (10 per cent.) comes the stages used, all the equipment, whether supplied by the studios or hired from outside, the use of recording, dubbing and music facilities, cutting rooms, dressing rooms and production offices, etc.

This item must be taken in conjunction with location expenses. One week's location costs approximately the same as one week's studio rent, which means that these two items combined account for 15 per cent., whatever the proportion between studio and location.

Sundry miscellaneous items include royalties, etc., at 6 per cent., transport (an increasing item these days) at 3 per cent., music charges at 2 per cent., insurance at

Continued on page 14

This chart represents the kind of breakdown likely to be faced by an independent producer making an average £100,000 feature at an independent studio.



Service without strings

There are no strings—and no red tape—attached to the service we offer you at 104 High Holborn.

Our service is yours for the asking whenever you have a difficulty or a problem that is in any way connected with films or filming.

Even when we cannot give you the answer straightaway, we can generally find it for you very quickly. And if your problem is one of those which have yet to be solved, we have unsurpassed facilities for making the necessary scientific or technical investigations.

We realise that in the long run, by helping you, we are helping ourselves. That is why we are pleased to offer our service to everyone engaged in the motion picture industry. Take advantage of it when you will; there are no strings to it.

ILFORD

35 mm. 16 mm.

cine sales department

ILFORD LIMITED · 104 HIGH HOLBORN · LONDON W.C.1

TRAVELLING MATTE AND SPECIAL EFFECTS

Their advances and justification discussed by

R. HOWARD CRICKS, FBKS, FRPS

ON consecutive nights last month two particularly interesting meetings were held. First was a demonstration by the J. Arthur Rank Organisation of its newly developed travelling matte process; the following night, two technicians who are responsible for the special effects in many British films, T. W. Howard, FBKS, and Alfred Junge, MBKS, discussed the practical use of such effects, the latter emphasising the economic aspects. The two meetings may logically be reported together, the BKS meeting first.

Tommy Howard first discussed the applications of process projection. He pointed out that normally it was necessary to use a very long throw in order to secure a uniformly lit picture on the screen. He showed how it was possible to reduce the throw, and so save floor space, by inserting mirrors into the beam. In order to avoid the necessity of movement of the projector for different set-ups, a periscope system had been constructed in which the second mirror was mounted on a rotatable boom; by this means an apparent elevation of up to 17 ft. from the studio floor can be obtained, while by tilting the projector and swinging the mirror to the lowermost position, an effect can be obtained of shooting below floor level. This system was, he said, used on the MGM picture "The Miniver Story."

Painting Movement

Another method of producing a background behind a studio foreground is the painted matte process. In the general application of this system the photographed scene is projected in the matte painting studio, and there artists paint in the required addition to the scene, this being carefully matched to the photographed scene so that the final impression is of a composite whole. It is even possible to add moving clouds, water or smoke.

Camera movement has been effected in this process, by means of Selsyn motors, controlled by a recording of the movements of the original camera, and geared to the camera photographing the matte. Unfortunately no change of perspective is possible on the matte, and panning on a scene tends to reveal the flatness of the painting.

The terms "miniature" and "model" should be differentiated; the former is a reduced scale reproduction of buildings or perhaps a complete landscape; the term "model" is used to describe the diminutive layout of a set constructed by the art department.

Miniature Tricks

The justification of a miniature is when camera movement is required. A set in "Rembrandt", had the lower part only built full size, the tops of the buildings being a miniature. The camera was set up to pan by means of a nodal head. An instance where the use of a miniature was essential was in "The Man Who Worked Miracles," where, in the end-of-the-world sequence, all the buildings and trees break up and fly into the air; in this case the model was simply built upside-down. Another instance was the temple scene in "Samson and Delilah."

Tommy Howard next discussed a process of which considerable use was formerly made, but which, for some reason, is not much employed today; projection printing. In this system, the action film is projected frame by frame upon a miniature screen, and any required parts of the scene can be painted out or new material painted in. The combination of film frame and painting is then rephotographed.

My first introduction to the travelling matte process was when some ten years ago Tommy Howard demonstrated to me the methods he used in producing the effects—then thought most remarkable—in the Technicolor film "The Thief of Bagdad" — the flying carpet, the giant genie and other marvels. He is at the moment using an identical process in "Quo Vadis." He tells me, however, that he used the process 20 years ago, while W. M. Harcourt, of Denham Laboratories, recalls having used it in 1927.

The essence of the travelling matte process is the production of a film which is a silhouette of the foreground set and action. The new process announced by the JARO is a modification of the Dunning process.

In its original form the latter was purely a camera process. The background was first filmed, and a print was processed to a yellow-toned transparent dye image. This film was threaded in the camera, in front of the negative stock. In the studio the foreground was lit with yellow light, and a plain backing was lit with blue light. The effect of this arrangement was that the yellow light from the foreground passed through the yellow image and exposed the negative stock; but the blue light from the background was obstructed by the yellow image which was consequently printed upon the negative. Thus, the background image appeared on the negative only where there was no foreground.

Added Flexibility

Perfections in the duping process and the development of the optical printer made it possible to add flexibility to the process. Instead of the background film being threaded in the camera a bi-pack was used, consisting of the panchromatic negative stock behind a blue-sensitive stock. The latter registered only the light from the blue-lit background, and thus produced a clear silhouette of the foreground. In the optical printer this silhouette was used as a matte for printing the foreground image, while a print from it became a matte for printing the background.

The advance represented by the process now demonstrated by the JARO is the substitution for the bi-pack of a beam-splitter system. Identical in principle with a Technicolor camera, the beam-splitter camera exposes the pan, and blue-sensitive stocks in separate gates, so producing sharper images.

The perfection of the process was demonstrated by a number of films which were introduced by Spencer M. Reis, the technical and economic principles being discussed by a team of technicians.

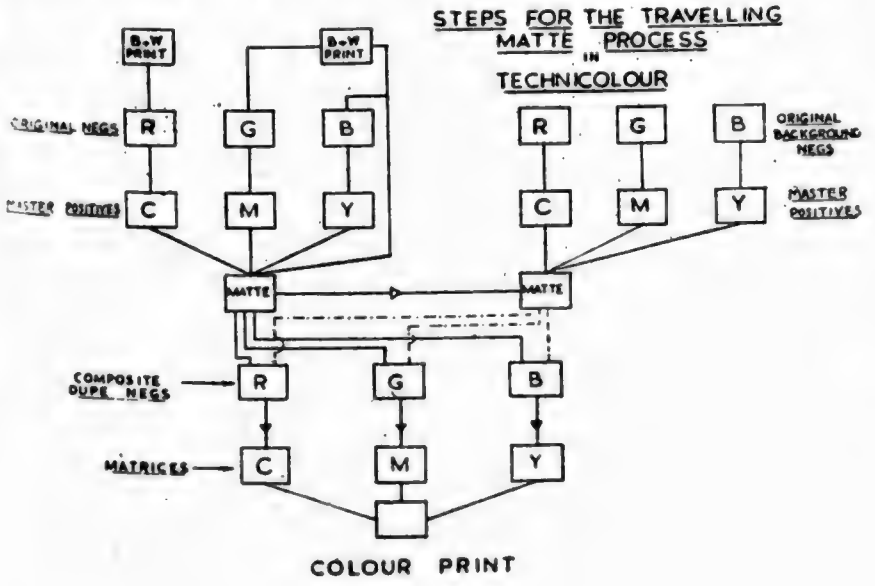
The demonstration film opened with a shot of a magic carpet, incongruously flying over the River Thames. There followed a number of shots in which normal BP was contrasted with the TMP. We saw Anne Todd standing on the Duke of York's steps, in Regent Street; in BP the steps were soft—in TMP they were sharp and well defined, and, indeed, the shot, like a number of other shots, could not be distinguished from a location shot. We saw a number of twin and triplet effects, all outstandingly realistic.

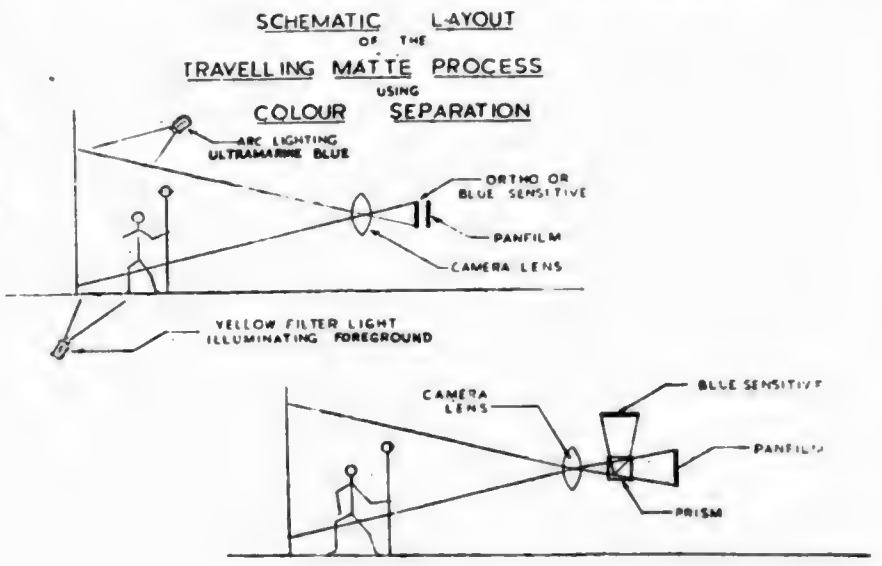
The commentary to the film emphasised the advantages of the process over BP, notably the greater sharpness of the image, the saving in studio space, and the greater flexibility due to the background being chosen and added after shooting. The background is lit by 150-amp. arcs, fitted with blue filters which are expendable. All TMP material must be processed at Denham Laboratories.

In course of the subsequent discussion W. M. Harcourt emphasised that the background could be softened if desired. Mr. Reis explained that the system was available to any studio, the charges including hire of camera and crew and supply of filters.

Tommy Howard's most outstanding work in the travelling matte process was, as I have indicated, in Technicolor. As in black-and-white, the backing in the studio must be blue, but the foreground is, of course, normally lit. In this case, the density of the image of the backing upon the blue negative is about 1, and on the green negative about 0.5: a print is made from the green negative and the difference between this print and the blue negative is in the density of the foreground image—on the

Continued on page 11





G.E.C.

FILM STUDIO & PHOTOGRAPHIC LIGHTING EQUIPMENT

DAY and NIGHT HIRE SERVICE

•

The G.E.C. service includes:—

Arc, Incandescent, and Compact Source Lighting Equipment, Spotlights, Floodlights, etc., and all auxiliaries and generators.

E.T.U. Labour available at all times

Reasonable charges include all normal accessories and up to a 100 yard cable.

Write for full tariff and charges to:—

THE GENERAL ELECTRIC CO. LTD.

Hire and Service Depot

Pinewood Service Station

Pinewood Road, Iver Heath, Bucks

Telephone: IVER 319

ROAD TO SUCCESSFUL PRODUCTION

Phil C. Samuel, MBKS, Points a Way

THE four essentials of a successful film are the choice of the right subject, appropriate artists, correct conception, and the right planning or style. This was the opinion of Phil C. Samuel, MBKS, who addressed the BKS Film Production Division on March 28.

Referring to the choice of subject, Mr. Samuel said there are four sources of material: a successful stage play, a best-seller book, an original story commissioned from a good writer, and an original already written. The problem of the stage play is to transfer it from one medium to another. In adapting a book, many of the episodes have to be cut out, and the adaptation is full of pitfalls. An original story will probably not be obtainable when it is wanted, and, furthermore, it may be based upon a conception of artists who are not available. The third choice is, therefore, often the safest.

The choice of artists introduces the difficulties of the star system. "Successful films," said the speaker, "have, of course, been made without stars, but the producer who does so is taking a much bigger risk."

On the general conception of the film, the producer must decide whom it is being made for, the audience, the critics or himself. Mr. Samuel had, he said, made a point of visiting kinemas in all parts of the country, and had been astounded at the different reactions of audiences in different parts. As to the critics, he read extracts from a number of lay Press reviews of two films, "Mr. Polly" and "The Rocking Horse Winner," which were contradictory in almost every respect. For these reasons the producer might think it better to make a film to please himself.

The selection of the right planning or style of the film introduces the major problem of mass psychology. Blind people go to the pictures and use mass psychology—the feeling of the audience around them—to supplement the sound in their understanding of the picture. The audience must be put in the right frame of mind before a big scene—the scene prior to a dramatic scene should be getting more tense, the audience must be put into a lighter frame of mind before a comedy scene.

It is just as serious a mistake to under-estimate as to over-estimate the audience's reaction and power of reception. A clever montage may overstep the mass imagination by losing for a few seconds the flow of the story.

Mr. Samuel concluded by summarising the duties of the producer.

Important factors in a successful film, the speaker said, are story, simplicity, sincerity. That is why the British film is again beginning to find a world market, because sincerity is a vital power, and is very English.

A matter raised in the discussion was the budget. "A normal picture," commented Mr. Saunders (Ealing), "has great difficulty in reaching a return of £150,000 to £200,000; why, therefore, spend so much money on the film? Is the reason for the high budget the cost of stars?"

Mr. Samuel stated that the reason for the high cost was not the salaries of stars nor of technicians; the biggest item was the cost of studio space. "We have also to pay so much for permission to make the film—as interest on loans."

Replying to R. Hoult, the speaker thought that colour should be used only when it helps the story; often it detracted from the drama.

Ralph Hart (Ealing) asked for his views on the relative costs of location as against studio working; the speaker thought location shooting was as costly as studio shooting because of the uncertainties of the weather.

TRAVELLING MATTE AND SPECIAL EFFECTS—Continued

blue negative the shadows are clear, and on the green print the highlights are clear. Therefore superimposition of the two films gives a solid silhouette.

Ten years ago, when "The Thief of Bagdad" was made, there was some difficulty in avoiding the appearance of fringes around the foreground images. Today, advances in the construction of the optical printer and in non-shrinking film stocks have enabled the process to be brought to a high state of perfection, and it has been widely used in "Quo Vadis."

A rather different application of the process was projected at the end of Howard's paper, a sequence from the Warner film "A Stolen Life" (in black-and-white) in which Bette Davis appears as twins. The illusion was perfect.

Alfred Junge covered a rather wider field in his paper—it could in fact serve as a summary to the others. His theme was the rationalised use of special processes, and he said the first question he asked was: "Is this really the best way of achieving the desired result?"—emphasising that by "best" he meant both the most economical and the most convincing.

First he showed a most realistic storm sequence from "I Know Where I am Going." The whole sequence had, he stated, been produced in the tank at Denham; attempts had been made to film a genuine whirlpool, but the effect was unconvincing. The sketches show the method actually used.

The boat was mounted on a rocking device to provide all the movements required. The waves, with the horizon and clouds, were all artificially produced and photographed for BP plates. Inside the tank was placed a round tank, 30 ft. in diameter, a few inches under water level, and through its walls were fixed 16 nozzles connected to fire hoses driven by six fire engines. Water was sucked out of the tank through a hole in the bottom and pumped in with tremendous force through the sides. Dry ice gave a boiling effect. Foam was spread on the water, and hand-operated wave machines were set in motion; on the opposite side two aeroplane engines produced a gale.

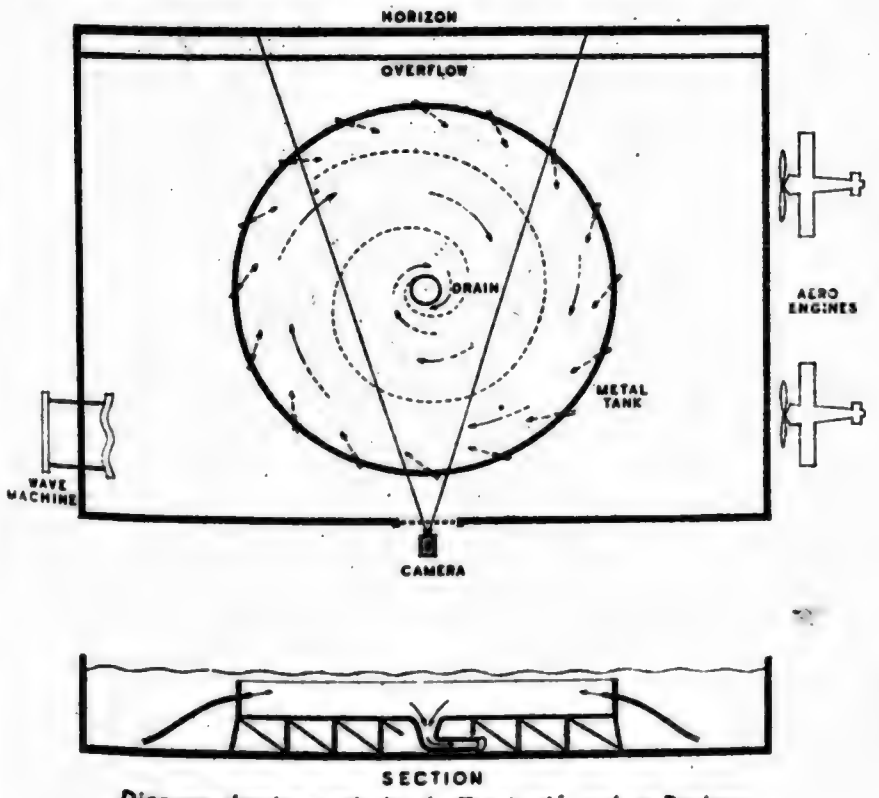
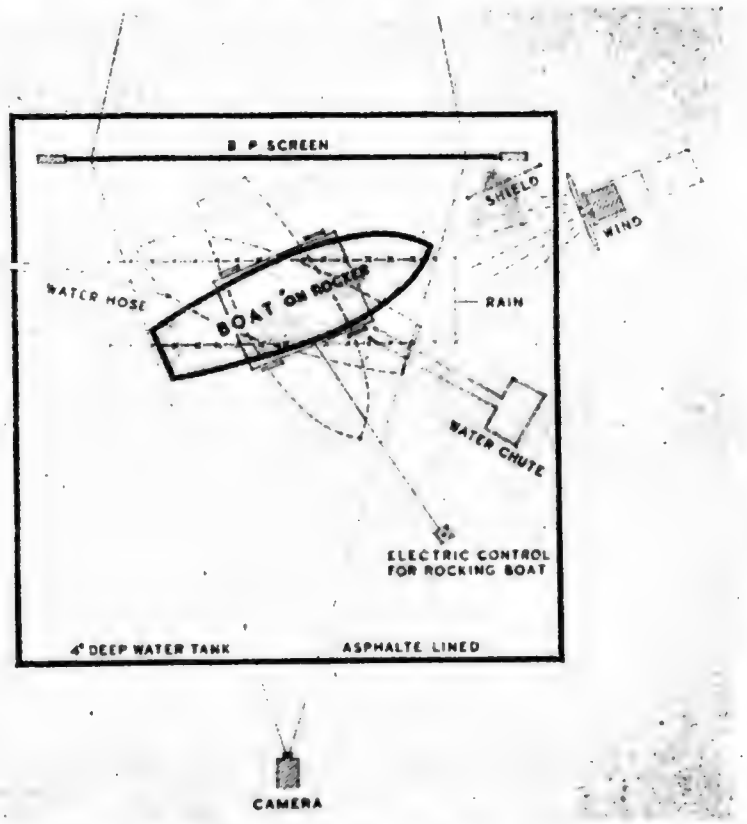


Diagram showing a whirlpool effect in the tank at Denham



A back projection set used for a sea scene at Denham for I KNOW WHERE I'M GOING

MERTON PARK STUDIOS

Efficiently Planned for Economical Production

A Modern Studio *recently equipped with*

WESTERN ELECTRIC 200 MIL. PUSH-PULL RECORDING · NEW CUTTING BAYS · AIR-CONDITIONED NEG. CUTTING ROOM · NEW STAR AND CROWD DRESSING ROOMS.

Users include: ELVEY-GARTSIDE PRODUCTIONS LTD · JUPITER FILMS LTD J. ARTHUR RANK ORGANISATION · NEW WORLD PICTURES LTD · JOHN HARVEL (PRODUCTIONS) LTD · INDEPENDENT ARTISTS LTD · ANGLO-AMALGAMATED FILM DISTRIBUTORS LTD

On G.F.D. release now—"THE DARK MAN"—an Independent Artists' Picture

Enquiries to the STUDIO MANAGER

MERTON PARK STUDIOS LIMITED

KINGSTON ROAD, S.W.19 *Telephone: LIBerty 4291.*

A

SOUND

PROPOSITION

for the

SOUND ENGINEER

WHEREVER electrical apparatus has to be maintained in continuous operation the Universal AvoMeter is indispensable. It is a B.S. 1st Grade combination Electrical Testing Instrument giving 50 ranges of direct readings as indicated below. Current consumption is negligible and the meter is protected by an automatic cut-out against damage through severe overload.

Write for fully descriptive pamphlet.

ONE instrument *measures*
Current: A.C./D.C. (0 to 10 amps.)
Voltage: A.C./D.C. (0 to 1,000 v.)
Resistance: (up to 40 megohms)
Capacity: (·01 to 20 m Fds.)
Audio-frequency Power Output: (0 to 2 watts)
Decibels: (−25 Db. to +16 Db.)

Sole Proprietors and Manufacturers:
THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO. LTD.
Winder House, Douglas Street, London, S.W.1 *Phone: VICtoria 3404-9*

A7/2

R. R. BEARD
LIMITED

Studio Lighting Equipment

10 TRAFALGAR AVENUE
LONDON, S.E.15
Telephone: RODney 3136

IS FILM PRODUCTION OLD FASHIONED ?

Vinten tells technicians better equipment is vital

LONGER TAKES THE OBJECTIVE

NOW managing director of the firm which his father founded, Charles Vinten is a man of many interests and wide experience of the trade, not only in the sphere of studio and processing equipment manufacture.

Educated at Margate College, he spent two years with the Williamson Manufacturing Co. on aerial survey development. He managed three kinemas in Buenos Aires for the British-South American exhibition and opened the Lisboa Films studio, the first and only sound studio in Portugal. He joined Vinten in 1927 and worked in the various shops and departments before becoming managing director in 1938. A flying enthusiast, he pilots the Vinten 'plane on business trips to the Continent.

IS the clapper board out of date? Should arc adjustments be motorised? Should cameramen wear earphones? Would improved equipment lead to longer takes? These were some of the controversial subjects debated at the meeting of the BKS Film Production Division on March 21; they were raised in a paper by Charles Vinten, MBKS.

Mr. Vinten first contrasted the output of the film studio with that of a newspaper office and of a television studio. Television can rehearse and put over a whole play in a matter of a few hours; the badly planned film that drags into week after week in production and retakes hardly measures up to these examples as a sample of business efficiency.

Ealing Example

As an example of the pre-planning of the artistic side of the film, Mr. Vinten showed a copy of the picture script now being used at Ealing in which sketches embodied in the script illustrate the picture as it is intended that it should be photographed, together with indications of camera movement. A further much-needed development is a means of playing back the picture immediately, instead of seeing the rushes on the following day; this might mean the elimination of cover shots, so that 20 minutes screen time could be got into the can in a day.

Mr. Vinten emphasised that his remarks were not intended as a criticism of directors, but, he said, indicated the use in the majority of studios of out-of-date equipment. "Directors are required to turn out a first-class modern film, and we ask them to use clapper-boards, tape measures, chalk marks on the floor, megaphones and inaccurate viewfinders."

He illustrated by a number of slides how the "Everest" camera overcame some of these objections. The rangefinder, coupled to the lens focusing, enabled focus to be set correct to within inches; the yellow margin to the viewfinder image enabled the cameraman to ensure that the microphone was not too near the camera view-line; the fact that viewing was effected through the taking lens (by means of a mirrored shutter) meant that parallax errors were eliminated.

These developments might, it was suggested, lead to an increased use of the long-take technique. A recent paper in the *SMPE Journal* described equipment permitting a number of cameras to run one after the other, the respective cameras being identifiable on the negatives. To indicate the problems to be overcome, two reels of "Rope" were shown.

Replacing the Clapper

The long take, suggested the speaker, would necessitate cameramen wearing earphones in order that the director might give instructions during the take. The silent turnover, in which synchronising and identifying marks were recorded electrically upon the two films, should replace the clapperboard.

The studio should take a more direct interest in the preparation of foreign language versions, for which improved equipment was needed. The export of films abroad might make the difference between loss and profit.

One of the most time-wasting jobs on the studio floor is the setting of the lamps. It was suggested that motors and reduction gears should be fitted to lamps, so that any lamp can be controlled from the floor. A further suggestion was that these motors should be controlled by built-in photo-cells, so that by merely shining a light to the appropriate part of the lamp, the cameraman could secure any desired movement.

A power-operated dolly is in course of development, which could be fitted with an automatic control, so that if the action is correct on rehearsal the truck will repeat exactly the same movements any number of times.

To assist actors who tend to fluff their lines it was suggested that a screen carrying a running script should be provided as in the De Lane Lea process.

Critics' Points

Many of Mr. Vinten's proposals were challenged in the subsequent discussion.

P. C. Samuel commented that the primary object of the silent turnover—which he had introduced at Denham—was not to save time but to enable the camera to be run without the knowledge of the artists, who would think they were still rehearsing.

D. Forrester recalled that the Fidelitone system had been used by Fidelitone in 1929, while R. H. Cricks mentioned that Mr. Vinten's father had proposed a similar device for slating in silent films.

On the subject of motorised lamps, Baynham Honri, the chairman, referred to the impossibility of using top lighting in genuine interior shots, as a result of which the cameraman tended to use floor lights rather than overhead lights.

Referring to the proposal to provide the cameraman with earphones, Mr. Wheeler objected that the director never gave instructions directly to the camera operator.

An interesting problem was raised by R. Hoult: when the "Everest" camera with its mirrored shutter viewfinder was used on back projection how could the cameraman see the image on the screen, since the projector shutter would be closed while the mirrored sector was in action? Mr. Vinten explained that, due to the difference in cover time between the projector and camera shutters a faint image could be seen.

MUSIC CAN SELL A FILM

THE value to a film of musical publicity is a matter that has lately been the subject of special exploitation by Francis, Day and Hunter, which, founded in 1877, claims to be the oldest popular music publishing firm in the country.

About two years ago the firm opened a branch at 16, Soho Square, W.1, to deal exclusively with light and classical music, and it is here, in the heart of what is fast growing into a new and thriving centre of the kinema trade, that Brian Bradley has charge of the exploitation of music for Francis, Day and Hunter.

Plugging on the Air

The executive planning behind the idea comes from Leslie Abbott, a director of the firm, who argues that his method of popularising a tune and the film it comes from through the BBC, for example, reaches more people at a time than can any form of advertising; for, if a tune goes over the air, it has a potential audience of 8,000,000 every time.

This has been proved already in several cases. The song, "My Foolish Heart," from the RKO-Radio film of the same name, for instance, headed the BBC's "Hit Parade" for 13 weeks, and "Buttons and Bows" became so well known that "The Paleface," in which it was featured, was advertised as "The Buttons and Bows Picture" at many situations on general release.

At present, Francis, Day and Hunter is exploiting "The Galloping Major" in the same way well before the British Lion-Independent picture of that name goes out to the public.

Mr. Abbott believes that a great deal of film background music could be similarly exploited, in cases where it has a definite melodic theme, instead of being lost forever when the picture completes its showings.

Vocals can be prepared and published in a matter of a few days, though it takes longer, of course, to get them included in band leaders' programmes. Orchestral versions, however, need two or three months of preparation owing to the complexities of arranging, engraving and printing; the firm's orchestral versions are normally so arranged as to be adaptable for anything from a three- to a 40-piece combination.

Mood Music

The premises at Soho Square are also the home of the firm's "Mood Music," high fidelity recordings. These are specially transcribed for radio and theatre, as well as for newsreels and other films. Played by the New Century Concert Orchestra, conducted by Sidney Torch, they cover an extremely wide variety of subjects and moods.

Current Production Chart

Studio and Subject.	Stars.	Director.	Lighting Cameraman.	Producer and Renter.	Weeks on Location.	Progres on Stage (Weeks)
DENHAM—Denham 2345						
"The House on the Square" ...	Tyrone Power; Dennis Price ...	Roy Baker ...	... Georges Perinal ...	Sol Siegal: 20th Century-Fox	—	8
EALING—Ealing 6761						
"Secret People"	Valentine Cortese; Serge Reggiani	Thorold Dickinson ...	Gordon Dines ...	Sidney Cole: GFD	—	3
ELSTREE (ABPC)—Elstree 1600						
"The Magic Box"	Robert Donat; Margaret Johnston	John Boulting	Jack Cardiff ...	Ronald Neame: Brit. Lion...	—	12
EXCLUSIVE—Windsor 67						
"Death of an Angel"	Patrick Barr	Charles Saunders ...	Jimmy Harvey ...	Tony Hinds: Exclusive ...	—	1
MERTON PARK—Liberty 4291						
"Mystery Junction"	Barbara Murray; Sidney Tafler ...	Michael McCarthy ...	Bob Lapresle ...	W. H. Williams: Anglo-Amalgamated	—	2
NETTLEFOLD—Walton-on-Thames 2414						
"Madame Louise"	Richard Hearne; Petula Clark ...	Maclean Rogers ...	Wilkie Cooper ...	Ernest Roy: Butcher's ...	1	6
PINEWOOD—Iver 700						
"Secret Plan X23"	Andre Morell; Liam Redmond ...	Roy Boulting	Gilbert Taylor ...	Paul Soskin: GFD	3	4
"The Valley of Eagles"	Jack Warner	Nadia Gray	Terence Young	Nat Bronsten: GFD ...	6	2
SHEPPERTON—Chertsey 2211						
"An Outcast of the Islands" ...	Ralph Richardson; Trevor Howard	Carol Reed	John Wilcox ...	Carol Reed: British Lion ...	6	9
"The Lady With a Lamp" ...	Anna Neagle	Herbert Wilcox	Max Greene ...	Herbert Wilcox: British Lion	—	1

BOOKS—Spotlight on Films

Reviewed by P. L. MANNOCK

IN this book, compiled with obvious care and research, and written with consequent authority, Mr. Larsen, who has worked with the Crown Unit on documentaries, gives us one of the most comprehensive volumes on films of recent years.

Seldom has the story of motion picture origins and development been summarised so succinctly, even though this has meant the omission of the names of Le Prince and Friese-Greene from the pioneers. The advent of talkies is treated with vividness.

A survey of modern film-making from the germ of a story idea to the ultimate public screening covers most of the rest of the volume, and the fascination of scripting, studio organisation, casting, direction, location work, cutting and music is never over-romanticised, nor does it make any demand on technical knowledge on the reader's part.

It is perhaps rather idealised; not many films are made to such specifications of preparation and system, such as the woman literary editor whose routine includes re-reading the classics in bed!

A verbatim script conference, however, is illuminatingly practical; and, indeed, the personal factor, from stars to clapper-boy, is recognised as the most important element in the history as well as the practice of movie-making.

Slips in such work, easy to make, can be forgiven for their paucity. Most writers, after all, omit the word "The" in front of "Green Pastures" and "Red Shoes." Less trifling is calling "Pygmalion" the first Shaw play filmed, and dating Hitchcock's "Foreign Correspondent" as pre-war. Mr. Larsen does not shrink from detailing the bad elements in too many films, and pays tribute to those critics who by candour contribute towards raising standards. Altogether a highly informative and readable book, well supplied with photographic illustrations of processes as well as of notable films.

Egon Larsen (Max Parrish, 15s.).

On "The Marx"

"THE Marx Brothers," by Kyle Crichton, is one of the more enjoyable books of its type. Instead of excerpts from the particular star's or stars' career, generally lacking in continuity, Kyle Crichton has started from the beginning when the brothers were children living from hand to mouth on 93rd Street, and made a straightforward, absorbing and amusing story of their lives.

The narrative reaches a climax when the boys became established favourites. Their final entry into films will be of particular trade interest, as not only is it typically Marxian, but it shows how Hollywood was finally won over.

It is indeed a book which keeps the reader interested throughout, and one which, in the reviewer's opinion, will be enjoyed not only by Marx Brothers' fans, but the trade in general.

Published by Messrs. William Heinemann at 12s. 6d.

PRODUCERS!!

LET OUR MANY YEARS' MUSICAL EXPERIENCE ASSIST YOU IN MAKING YOUR CHOICE OF **FILM MUSIC**

LIGHT MUSIC
MARCHES
TITLE MUSIC
ATMOSPHERE MUSIC
CHARACTERISTIC MUSIC

★

Write now for our catalogue of recorded music suitable for:

DOCUMENTARIES
NEWSREELS · SHORTS

FRANCIS, DAY & HUNTER LTD.
16 SOHO SQUARE, LONDON, W.1. GER. 8275/6
Enquiries to BRIAN BRADLEY.

POST SYNCHRONISATION
Full technical facilities available. Producers' enquiries are invited.

WHERE THE MONEY GOES—

Continued from page 7

3 per cent., legal charges at 1 per cent., and publicity at 2 per cent.

Financial charges, including bank interest, guarantee of completion and other smaller items, account for 9 per cent.

In addition to all this, there must must be an allowance of something like 7 per cent. for overheads. This covers not only the overheads staff at the studio used, but also the costs of the production company itself.

It will thus be seen from these percentages that no one item alone is out of proportion to the overall charge. A producer is like any other businessman. He has to go out into the open market to buy his goods, whether they be materials or talents, and he is always in competition with other producers.

Although the cost of some items is rising, one can generally say that the cost of production has been stabilised. Both producers and studios are now acutely aware of the cost question in relation to production; and the cost control during the actual making of a picture is now very strict indeed.

One is constantly searching for ways and means to make further cuts in the cost of production, without detriment to the picture as a saleable article. That is the crux of the matter. It is always a mistake to be cost-conscious at the expense of the artistic qualities of the director and his crew, and always right to curb the artistic element from unnecessary extravagance.

45,000 New TV Owners

In February 45,050 new television licences were issued by the GPO, compared with the record figure of 71,850 in January.

The latest GPO statistics show that 703,000 TV licences were current at the end of February.

The sure foundation for great pictures . . .

KODAK

MOTION PICTURE FILM

the industry's overwhelming choice since movies began

KODAK LTD. (Motion Picture Film Division) KODAK HOUSE, KINGSWAY, LONDON, W.C.2

'KODAK' is a registered trade-mark

CINECOLOR [G.B.] LTD.

CHAIRMAN: SIR SIDNEY W. CLIFT
MAN. DIR.: ARTHUR J. TAYLOR

HEAD OFFICE: 171, WARDOUR ST., W.1
WORKS: SLOUGH, BUCKS

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.